# LITURGICAL ARTS

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## Editorials

LOOKING BACK through the issues of Liturgical Arts for the past eleven years it would seem that a successful effort has been made to distribute the subject matter of the illustrations quite evenly between objects of historic interest and work of a more contemporary nature. The inclusion of well-chosen examples of religious art from the past can be justified by an appeal to tradition and the interest they may arouse will vary with the taste and natural preferences of the reader. And it is understandable that there should be a more critical — but perhaps less emotional — attitude regarding contemporary work. In this connection it would add immeasurably to the interest of this publication if readers were willing to submit comments of a critical nature, with permission to print such comments in the correspondence columns. After all, Liturgical Arts reaches many who are qualified to give constructive, detached criticism in matters with which we are all deeply concerned. But it seems that much of the correspondence we can publish — as witness the letters in this issue — comes from persons who entertain a positive point of view on the vitality of the art of our day. Others are strangely silent although we feel that their opinions would be of interest.

It would seem needless to point out that in presenting illustrations of contemporary work there is not necessarily an intimation on the part of the editor that the material selected is always the product of inspired genius or a triumph in design and execution to be copied by others. The inclusion of such work does mean, however, that it is considered to be in the right direction and executed by artists who have approached their problems with skill, sincerity, understanding, and due regard for the norms embodied in the liturgical prescriptions. Over and above such elemental norms of artistic integrity and competent execution, there are ample opportunities for critical opinion. And such critical opinion would be welcome.

THE EIGHTH REPORT of the Central Council of Diocesan Advisory Committees for the care of Churches in the Church of England is, as usual, a document of great importance. Because of conditions produced by the war, all matter which would normally have required consideration as being an expression of opinion has been omitted. Nothing has been printed save statements of law, procedure and fact, of what has been contributed by diocesan committees, or sanctioned by the Council in former times. However, within these limitations, the report does indicate what can be accomplished through intelligence and competent handling of delicate artistic projects. Much of the work of the Council is concerned with the preservation of ancient monuments and the elimination of "improvements" which, in time, have marred the beauty of the buildings and their furnishings. In this country we have few ancient buildings of an ecclesiastical nature which can compare with those in England, but the same sane handling of the question might go far to prevent vandalism in some of our churches, such as occurs when a pastor tears out and destroys antependia zealously provided by an enlightened predecessor or when a sacristan in a convent chapel removes a tabernacle veil, well-designed and made of fine material, to replace it with a makeshift "eyebrow." And what can we think of the pastor of a small parish not far from New York City who destroyed the beauty of a sanctuary which was the work of a revered predecessor and replaced it with all the trappings which we have labored to have eliminated from our churches. Those who are interested in establishing diocesan commissions, whether liturgical, artistic, or economic, might well ponder over ways and means whereby such vandalism could be prevented and its perpetrators directed to vent their feelings in more constructive channels.

THOSE WHO know the Reverend Bernard Laukemper, pastor of the Church of Saint Aloysius, Chicago, are aware that he is an exponent of the direct method in matters liturgical. For adhering to the *mind* of the Church Father Laukemper does not seek excuses. He acts with prudence and firmness. The *Caecilia* for December, 1943, contains an article on the chant by Father Laukemper, and the following will be of interest to our readers and, particularly, to those who plan our churches:

> What became of the choir? We don't know exactly, somehow it went out of existence. The older people found it too difficult to adjust themselves to the new ways and they were satisfied to give their place to the schools of the boys and young men. We learned that the place of the schola is not in the balcony in the rear of the church, but near the sanctuary. This makes them more effective as leaders, places them or-

ganically where they belong in Divine Worship and makes them conscious of their position in the holy work of Divine Worship. Our scholae are arranged in choir fashion in the place of three front pews, where you also find the organ console. The scholae are real leaders and they inspire the entire congregation to join them in chanting of God's praise. . . .

It is all very simple and points to the old adage — where there is a will there is a way!

THE BENEDICTINES of Prinknash, England, are to restore an old priory. We take this interesting news from the September 10, 1943, number of the *Glascow Observer and Scottish Catholic Herald.* Lord Colum Crichton Stuart, Scottish Catholic peer and younger brother of the Marquis of Bute, has given the historic ruins of Pluscardyn and the acres surrounding it to the monks of Saint Benedict. The structure is in a remarkable state of preservation. The late Marquis of Bute spent about thirty thousands pounds in partially restoring the priory, and he lived in it for about three years. When the restoration plans are carried out, it will be the first time monks have returned to a pre-Reformation priory in Great Britain.

As the *Glascow Observer's* reporter remarks: "The monks will rebuild Pluscardyn; they will bridge the gulf between themselves and those of their Order who came to Pluscardyn in 1454.

"And the Mass Bell will ring again at Pluscardyn."

DO YOU crochet? Yes. Well, the pastor tells us that it's impossible to purchase lace surplices these days and wants to know if some of the ladies in the parish wouldn't be willing to crochet some. What do you say?" The source of this parochial gem may as well remain a secret; we only hope that the pastor with "lace-curtain tendencies" will come to see the errors of his ways!

THE POTENTIALITIES of American craftsmen were well shown in the exhibition of contemporary New England handicrafts held at the Worcester Art Museum from October to December, 1943. The advancement of religious art in this country would be more evident if our craftsmen were encouraged, and there would be little need to bemoan the lack of craftsmen if they were reasonably sure of more than mere good wishes. We all know that the arts and crafts movement originated in England with William Morris and his associates, but it was New England which took the lead in extending it to the United States, and the first milestone was the founding of the Society of Arts and Crafts in Boston. The first state in the Union to provide a commission for arts and crafts and to appropriate money to support a handicraft programme was New Hampshire. In 1931, Governor Winant appointed this commission. This action was later confirmed by the state legislature, giving continuity and permanence to the League of New Hampshire Arts and Crafts. The appointment of this commission by Governor Winant may be fairly considered the official beginning of the handicraft movement in New England as we know it to-day. Maine was the second state to establish a handicraft service and Vermont the third.

In the short prefatory article in the illustrated catalogue of the Worcester Art Museum exhibition it is stated: "There are at least five great values that come to workers through the practice of handicrafts: the economic, the social, the educational, the therapeutic and the aesthetic. And any one may be quite as important to the craftsman as another. But it should always be remembered that *the appreciation of any one of these values does not exclude the other.*" If to these could be added opportunities for craftsmen to engage in the making and selling of objects for use in churches we would be a step further on in the attempt to get rid of the many mediocre things which are now sold to the clergy.

THE RECENT exhibition of work by Thomas LaFarge, held at the Century Club, New York, during December and January, was a magnificent tribute to a young man of whom his uncle, Father John LaFarge, remarks that he "did not seek his art but his art sought him." Tom LaFarge was of the third generation of painting and decorative craftsmanship; his talent therefore developed in an inherited atmosphere. The exhibition at the Century was largely made up of water colors, sketches, and decorative designs. These last included the studies made for the frescoes which Tom installed in Saint Matthew's Cathedral in Washington. Our readers will recall the artist's article, "Technical Notes on Fresco Painting," and the reproduction as frontispiece of a detail of the stigmata of Saint Francis (from the frescoes in Saint Matthew's) which appeared in the April, 1940, issue of LITURGICAL ARTS.

Tom LaFarge's great interest was undoubtedly centered in the decoration of churches, and it is to be deeply regretted that his early death in the service of his country terminated a brilliant career in a field where artists of his calibre and religious feeling are so badly needed.

THE liturgical revival is often misunderstood as being a fussy concern with minutiae. The text of Archbishop Stritch's remarks at the opening session of the liturgical week, held at Chicago last October, printed in this issue, offers guidance for a sound approach to the problem. We will soon publish an article by Monsignor Reynold Hillenbrand, rector of Saint Mary of the Lake Seminary, Mundelein, Illinois. This article, based on the encyclical *Mystici Corporis,* will further elucidate this important question. The second in the series of five illustrated articles on sculpture, sponsored by the National Sculpture Society of New York, deals with the classical period. The first article appeared in our February, 1943, issue and dealt with Egyptian art. It will be recalled by many that this national organization of sculptors arranged, last year, an exhibition of enlarged photographs of works by its members and guests. These photographs were made available for exhibition to any institution willing to defray the low cost of shipping. This fine collection of photographs has since been exhibited in about ten Catholic institutions throughout the country. Anyone interested in securing this collection for exhibition is urged to communicate directly with the chairman of exhibitions, National Sculpture Society, 115 East 40 Street, New York City. Education in matters of art is of paramount importance if we are to break down the invisible barrier which so often exists between potential client and artist. The members of the National Sculpture Society are endeavoring to break down this barrier. Let us help them. The chapel on Treasure Island, in the bay of San Francisco, evidences the government's concern for the religious life of the men in the armed forces. This little building is a fine example of what can be done. When Pierre La Rose died many wondered about the future of ecclesiastical heraldry in this country. Don Wilfrid Bayne, O.S.B., in his illustrated article gives promise of being one of those who may share Mr. La Rose's mantle. A trip to the Midwest gives the editor an opportunity to air some of his views. The correspondence section in this issue should be of particular interest.

# Mid-West Interlude

## MAURICE LAVANOUX

IN THE early years of the life of the Liturgical Arts Society it was rumored that the founders may have been animated by a sincere desire to work for the improvement of the arts devoted to the Church, but that surely they would not pass up opportunities to feather their own nest. Others, no doubt basing their comments on geographical rivalries, suggested rather forcibly that a group of New Yorkers and Bostonians might look after their own back yard, but how could they hope to know anything about conditions in other parts of the country. "After all, the East is not the West — to say nothing of the Middle West." Well, I can vouch for the fact that no one's nest was feathered — certainly not that of any of the founders — and the stigma of localism has been largely removed through the simple expedient of lecture trips throughout the country — with the exception, I regret to say, of the deep South — and it seems to me that the illustrations scattered throughout the issues of the magazine indicate an interest and concern with what has been done everywhere.

At any rate, we have reached the point where pastors request definite information relative to their building problems, and the most recent came in the form of an invitation to journey to Sioux City, Iowa, to discuss such matters with the Reverend Newman Flanagan, pastor of the Blessed Sacrament Church. Fortunately this invitation came to me at a time when it was possible to combine the trip with attendance at the liturgical Week in Chicago, last October. I cannot, of course, divulge the exact nature of Father Flanagan's future hopes for the building up of his parish plant, but I will say that he is already on the right road and perhaps he gave me more than I gave him. I can risk clerical ire by stating the obvious fact that there are still many pastors who believe that architects are, at best, a necessary nuisance, and that "what was good enough in the old days is good enough for me now." But, here in Sioux City, was a pastor quite aware of the importance of an unbiased opinion and also prepared to study his problem in a rational manner. Past experience has taught me not to expect miracles in this business of church building but, unless I miss my guess, Sioux City will yet see a parish building group planned and designed according to sound contemporary norms. In the meantime, Father Flanagan's has provided a temporary church in the basement of his school building; the sanctuary is well planned and the altar and its appurtenances would put to shame many a more ornate arrangement in some of our large city parishes in the East. In other words, the pastor of Blessed Sacrament Church in Sioux City, Iowa, entertains the notion that adherence to liturgical prescriptions can, and does, lead to a very effective and proper sanctuary arrangement. That he also believes in adhering to the *mind* of the Church as regards music is evidenced by the commemoration (on Sunday, November 7, 1943) of the fortieth anniversary (yes, the fortieth!) of the Motu Proprio.

It will be safer for my peace of mind if I leave the future fate and general appearance of Sioux City itself in the hand of town planners. Like so many of our towns and cities, I feel that the pioneer town fathers were not so much concerned with the creation of beauty as they were with the establishment of *a* town in the wilderness, and when I read the story of Sioux City, written by Rose A. O'Connor, I realized that these early settlers had other more pressing problems to solve; they could hardly be expected to discuss the theories of Ruskin or Pater. But they might begin to think about such matters now and to add a few theories on sound planning and the advantage of beauty in the civic life of their community. The Easterner might be interested in the opening chapter of Miss O'Connor's story. "Early in the Summer of 1848, when all the world was lovely, a youth of restless character, William Thompson by name, seeking adventure, true to the spirit of the American youth, set out from the state of Illinois roaming the prairies to the West. Those prairies we now call Iowa, then a vast solitude inhabited by bands of warlike Indians and wild game of all sorts. Buffalo, deer, bear, elk, wandered at will over the hills and through the valleys we now call Sioux City." So, Sioux City, a place unburdened with architectural "tradition," may yet see rise in its midst a church building which will herald a welcome change from our "ecclesiastical" styles.

Another welcome evidence of liturgical intelligence in Sioux City was found in the chapel of Saint Vincent's Hospital, where Father Dominic Lavan, O.S.B., has installed an altar of his own design which, in its simplicity, can give ideas to pastors of small Mid-Western parishes who must, of necessity, keep their expenditures to a minimum. Another similar altar is to be found in Saint Benedict's Parish, Burlington, Junction, Missouri. This is a rural parish of thirty families, founded sixty years ago and served during all those years by the monks of Conception Abbey. Here, Father Hugh Farrington, O.S.B., has followed Father Dominic's lead and the result of his labors (see before and after photographs in this issue) are enlightening. The farms of that region are located in the excellent north Missouri farm land and the farmers raise corn and hogs. Here is a résumé of the program of liturgical integration begun four years ago at Burlington Junction: (1) The making of antependia and vestments by the women of the parish. In other words, first take care of the altar. (2) Introduction of public baptism after the Sunday mass. At the present time all parishioners remain for the ceremony. They make all the responses and pray the Our Father and the Creed together. The purple and white cope are used in conjunction with purple and white stole, as recommended in the Rituale. (3) Introduction of the missa recitata. This was begun in the vacation school, which is taught by the Sisters of the Precious Blood from O'Fallon, Missouri. They not only taught the children the missa recitata but also a simple high mass. And the organist is twelve years old. After vacation school the children continued the practice of missa recitata until Septuagesima, when the grown-ups were invited to join in. The progress was slow but certain. Each Sunday brings some small improvement. It is still a problem to get the people to say the *Amen* and the *Deo Gratias*. The short responses are the hardest to maintain and develop. Each Sunday a brief explanation of the Sunday and the reason for participation was given. (4) As time went on various blessings pertaining to rural life were introduced. This meant some labor and study — especially since the text of each blessing was mimeographed for distribution. So far, the homes, barns, animals, and fields, have been blessed. The pastor went from farm to farm for these blessings, weather permitting. The most elaborate blessing was that for the harvest. Special days were set aside and the pastor went directly to the field and blessed the harvested grain while the farm hands and the farm family participated by making the proper responses. It was interesting to find that non-Catholic farm hands joined in the ceremony without any embarrassment. And, two years ago, when the sixtieth anniversary of the parish approached, the people were consulted about a change in the aspect of the inside of the church. Illustrations from Liturgical Arts and other sources were shown the parishioners by Father Hugh and finally the whole matter was put to a vote and the project started. Now the original plan is a fact and the people are happy with their new and simple church. The Right Reverend Stephen Schappler, coadjutor Abbot of Conception Abbey, and the Sisters of the Precious Blood of O'Fallon share in this achievement. Abbot Schappler offered help and encouragement, and the Sisters, in addition to their work with the children, visited the families and by their individual contacts with the people showed them the propriety of the new sanctuary.

After these practical demonstrations and discussions in Iowa and Missouri, I attended meetings of the fourth liturgical Week, in Chicago. The introductory address, delivered by the Archbishop of Chicago, and printed in this issue of Liturgical Arts, with the kind permission of His Excellency, strikes a note which ought to ring true in all ears. Of course, as in all meetings of this kind, there is a certain stress on scholarly and theological subjects and it is difficult to give any résumé. The best thing to do is to read the volume of proceedings and particularly the notes which follow each article. If I might hazard a suggestion for future liturgical Weeks it would be that a shorter time limit be set for each speaker, allowing more time for discussion and comment. And perhaps one might find some way to encourage the laity to be more vocal and seek chairmen who will be firm in stopping the flow of irrelevant remarks from those who seem intent in riding their pet hobby to the full. Of particular interest to me were the papers read by the Reverend P. T. Hanrahan, "Liturgical Revival in a City Parish," and by the Reverend Barnard E. Shanley, "Liturgical Revival in a Village Parish." And Monsignor Luigi Ligutti was eloquent on a topic close to his heart, "Sacrifice and Society." If I mention these speakers in particular it is not because I did not appreciate what was said by others. Far from it. It is rather because the questions of the liturgical revival in city and village parishes echoed those which came to my attention in Iowa and Missouri, just prior to the meetings of the liturgical week. After all, it is not absolutely necessary for us to come away from such meetings with our memories crammed with facts and even with theological lore. We are not going to school; we are not going to take examinations; but we are seeking to be imbued with the *mind* of the Church and to solve our problems within the great framework of the liturgical prescriptions.

But when liturgical questions have been taken care of — as they were in Chicago — the pastor who wants to build a church or a convent or a school will still have to solve his architectural problem. And as there is little hope for a form of architecture that possesses vitality unless the training of architectural students is radically changed, it is encouraging to know that a logical system has been inaugurated at the Illinois Institute of Technology, under the direction of Mies van der Rohe. The system seems to be based on the principle on which mediaeval architecture was developed, that of integrating aesthetic forms with engineering structure. This should help free us from the blight of stylistic modernism, and the clichés that accompany it. It is perhaps significant that Mies van der Rohe, who is a sensitive artist as well as a prominent international figure in creative architectural design, is also a devoted student of Thomistic philosophy. In a later issue we hope for an article giving a more detailed account of this promising and logical innovation in architectural training.

# A Chapel on Treasure Island

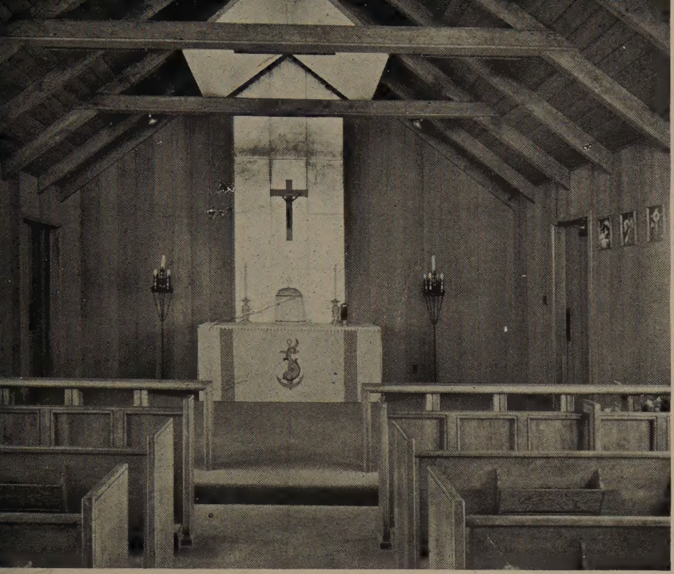
*San Francisco, California*

Mary T. O'Gara

SEVERAL YEARS ago Treasure Island, San Francisco's gay playground of 1939 and 1940, was clothed in battleship grey. Transient thousands, not pleasure bent as in the past, but headed for the grim tasks of a nation at war, crowded its shores. Fountains, statues, murals, palaces — all had disappeared. Where pagodas and towers once stood, there arose barracks; amusement concessions and display buildings were leveled to make way for drill fields. There quickly arose a centre geared for war, a naval training base for men heading for battle or returning home.

In all the commotion of this hasty conversion only makeshift centres for worship were provided. For over a year services were held in the recreation hall, in the hospital, or in barracks. The desperate need for chapels for the servicemen was recognized by Rear Admiral H. W. Osterhaus, USN (retired) Commander of the training and personnel activities, Twelfth Naval District. For more than a year the Admiral's plans were frustrated for one reason or another. The project was canceled completely at one time after all plans had been drawn and ground was about to be broken. This was done because of a shortage of critical material. However, this order too was canceled and work began. After ninety days of actual construction a chapel was completed and dedicated to the use of all sailors, July 18, 1943. In addition to money allocated by the Navy Department, sufficient only to cover the cost of actual construction, funds donated previously by the California Jockey Club at Bay Meadows were drawn upon to furnish the chapel and for decorative work. This fund was given for the benefit of enlisted men and was to be used only for permanent installations.

Flanked on the east by walls of grey and on the west by the waters of San Francisco Bay, and landscaped with lawns and flower beds, the chapel re-



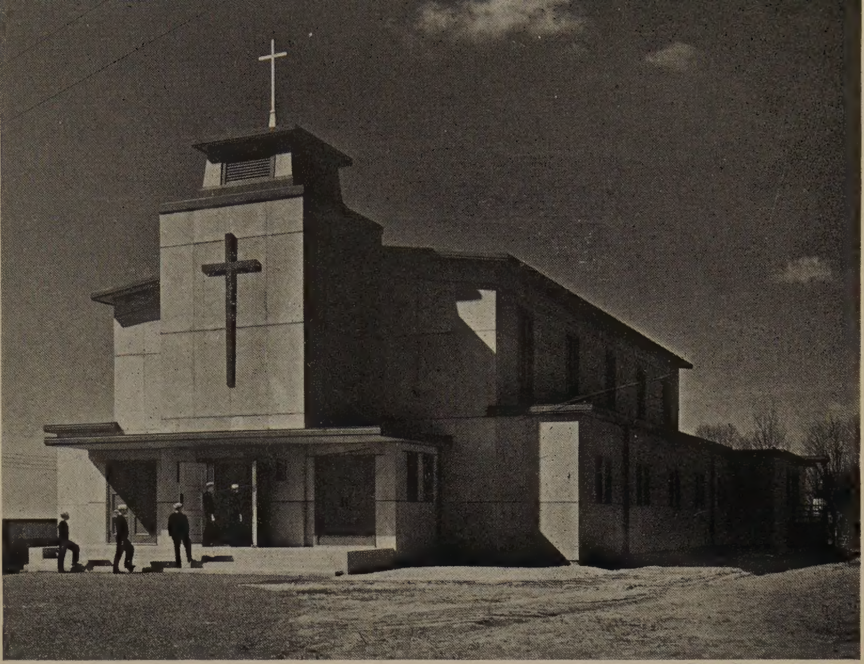
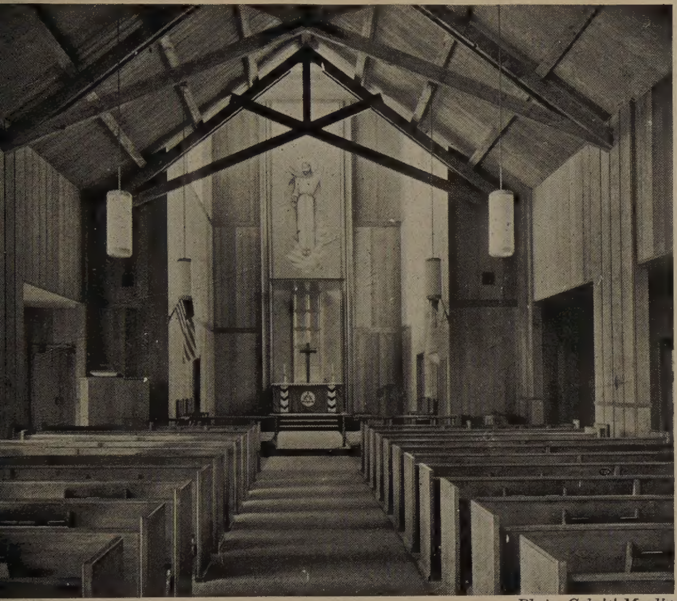


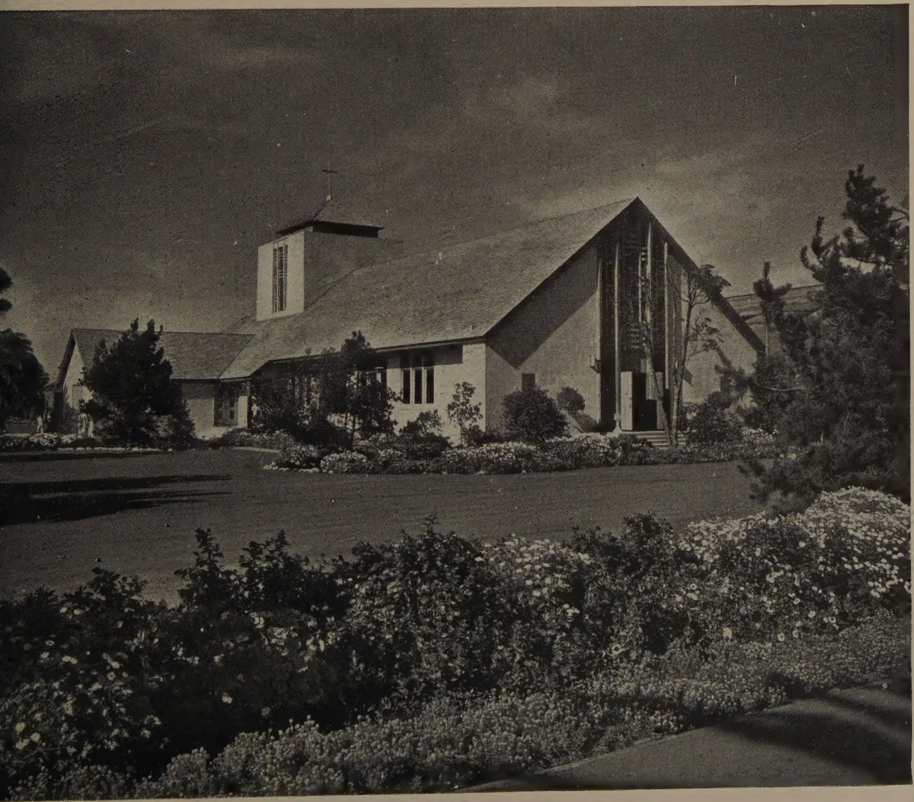
Photo Gottscho-Schleisner

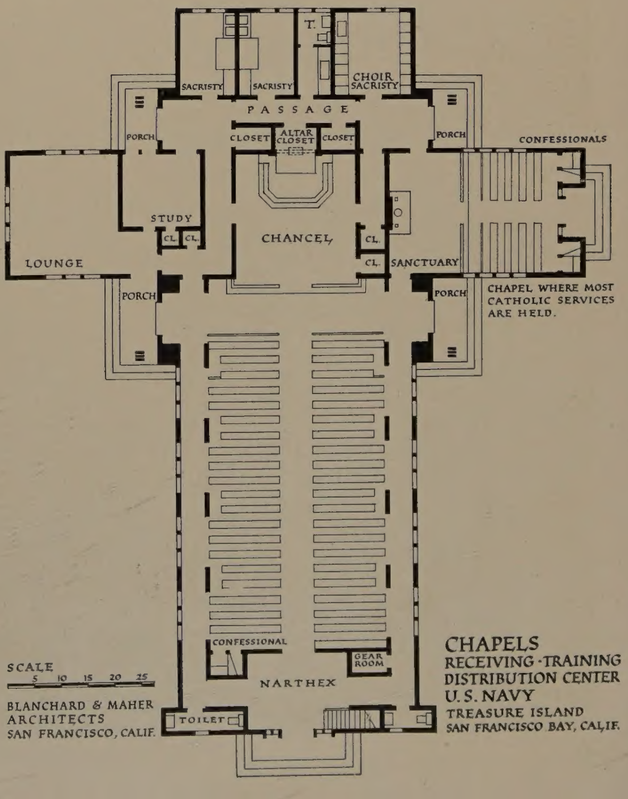
(ABOVE) EXTERIOR VIEW OF CHAPEL AT THE BAINBRIDGE NAVAL TRAINING STATION, MARYLAND. EGGERS AND HIGGINS, ARCHITECTS

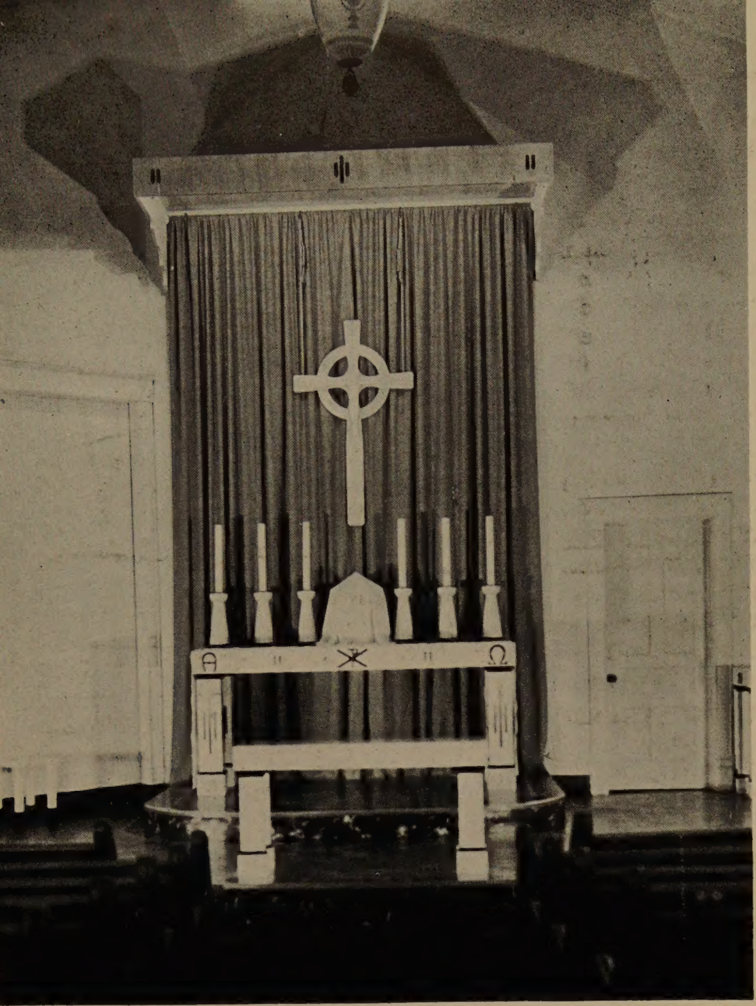


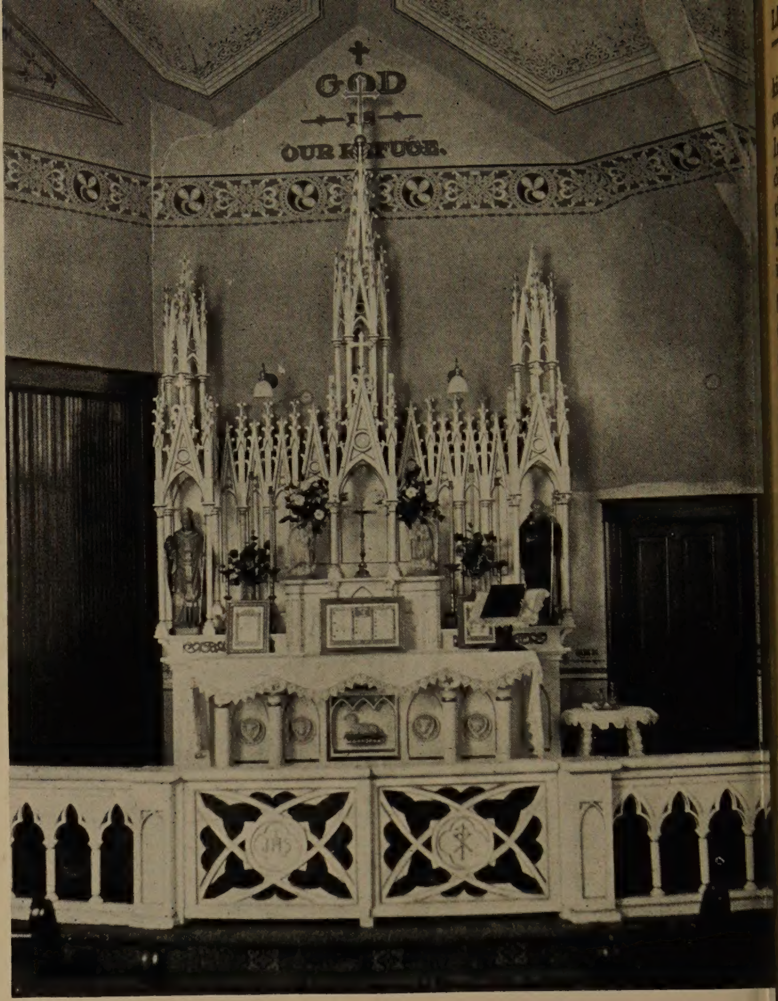
Photos Gabriel Moulin

BOVE) INTERIOR VIEWS OF CHAPELS AT RECEIVING, TRAINING, AND STRIBUTION CENTER. UNITED STATES NAVY. TREASURE ISLAND, SAN ANCISCO BAY, CALIFORNIA. BLANCHARD AND MAHER, ARCHITECTS. (BELOW) EXTERIOR VIEW

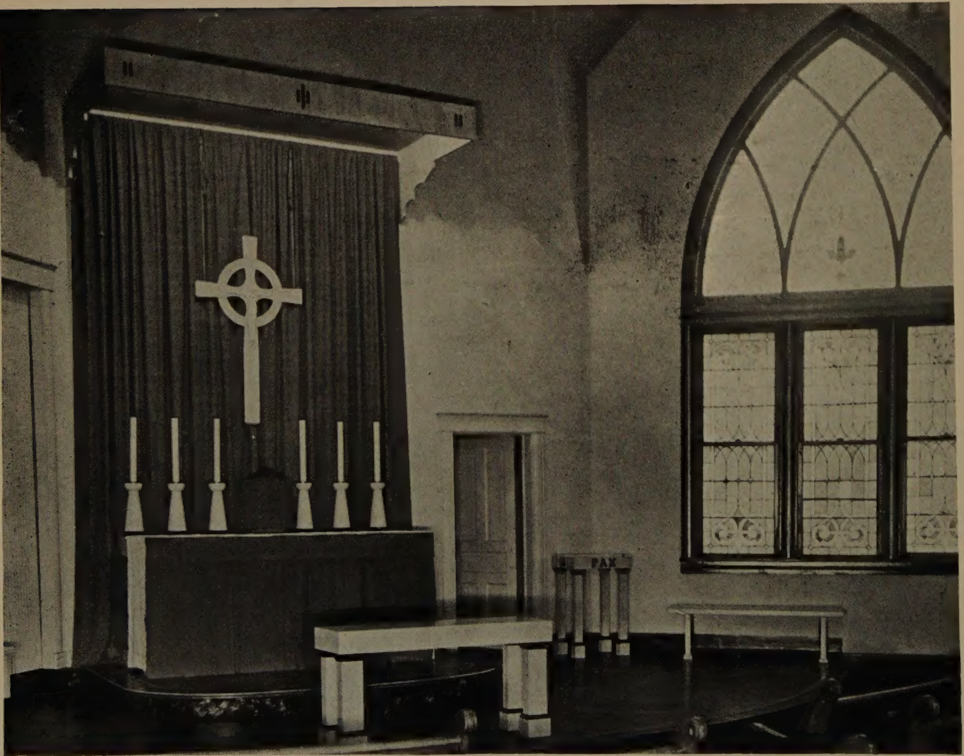


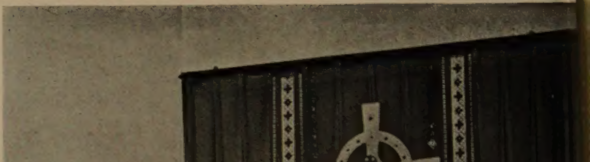






(ABOVE AND BELOW) VIEW OF ALTAR AFTER ALTERATION IN SAINT BENEDICT'S CHURCH, BURLINGTON JUNCTION, MISSOURI. (ABOVE AT RIGHT) ALTAR BEFORE ALTERATION





(ABOVE) ALTAR IN CHAPEL SAINT VINCENT'S HOSPITAL, SIOUX CITY, IOWA kindles a bit of the enchantment which once spread over all of Treasure Island. Instead of attempting to reproduce the design of surrounding buildings, all of them massive in scale, the architects, Messrs. Blanchard and Maher, following Admiral Osterhaus's suggestions, planned the chapel to harmonize yet contrast with the near-by administration centre and the training halls. The site chosen was the spacious area on the west side of the island, where the beautiful "magic carpet" had flowered during the Exposition.

The plan of the chapel is cruciform. The main portion is an interdenominational chapel, seating four hundred; the eastern wing is reserved for a small chapel where most Catholic services are held, and the western wing contains the offices of the chaplains. The exterior walls are of cream-colored stucco, with a shingle roof and doors of bleached redwood. At the main entrance this same wood has been used in a simple grillwork over amber glass which runs the full height of the building. To give warmth to the interior, natural redwood was used for the wall surfaces of both chapels. Pews were made of ponderosa pine, stained darker than the walls. The exposed scissor trusses are also of redwood.

A forty-foot tower, twenty-four feet square, rises directly above the altar. Light is thereby effectively focused on a mural of the Ascension of Our Lord through amber windows set in both the east and west walls of this tower. The mural, which is the chapel's only decorative motif, was designed and executed by Micaela Martinez, of Carmel. The nine-foot figure of Christ, robed in white and vermillion, is seen on a background of aqua blue which runs the full height of the wall. A gold-leafed panel and tester rise above the altar. This altar has been so constructed that it can slip back flush with the wall when so desired. At the rear of the chapel is a balcony, also of redwood. Below this balcony are two confessionals.

Smaller, but following the main theme of the larger chapel, is the chapel which is used principally by the Catholic chaplains. Dominant color has been used here by Miss Martinez, who also selected all the furnishings and painted the stations of the cross. The warm tones of the wood walls and of the sea-green overall carpet are repeated in the small oil paintings of the stations. The deep vermillion robe of Our Lord forms the focal point in each panel, while the sky, pale aqua in the first station, becomes increasingly dark as the agony of Christ becomes more intense. The panel behind the altar is covered with silver leaf, as also the tester, which is shaped to follow the lines of the ceiling.

A set of five antependia has been designed for the altars in both chapels, each bearing symbols appropriate for ecclesiastical and naval tradition. All these antependia are the work of Alice Graves.

Over the main entrance of the main chapel is a stained glass window, designed by Norbert W. Graves. The background glass is of soft amber color, while the figure of "Our Lord Calming the Storm" is executed in pearly white and wine red. The figure of Christ stands upon the water and is flanked by the creatures of the sea and the constellations of the heavens. In the base of this window appears the device of the United States Navy, and the national seal, supported on crossed anchors. The text is from Mark iv. 39: "And the wind ceased: and there was made a great calm." Our Lord is clothed in the simple garb of a Galilean fisherman.

Behind the main chapel (see plan) and between the small chapel and the offices for the chaplains are located three sacristies and a work room. The walls in all these rooms are of ivory-painted gypsum wallboard; the ceilings are of insulation board titles. There is a vestment case in each sacristy and doors lead to an outside porch. Overlooking the bay is the reception room, adjoining the chief chaplain's office. Here a homelike atmosphere has been achieved by the use of large floral drapes, grey-green carpets, and numerous armchairs. This reception room is designed to accommodate sailors visiting the chaplains and their families attending weddings, christenings, and other functions.

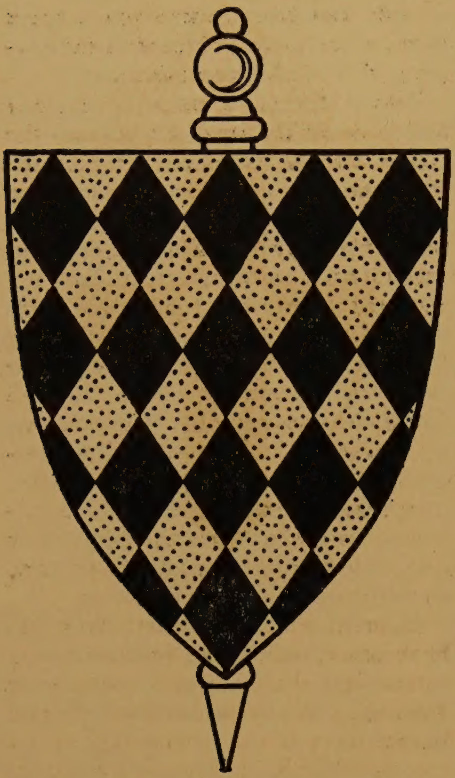
Lieutenant Commander Floy T. Barkman, ChC, USNR, directs the work of the eight chaplains stationed on Treasure Island and adjoining Yerba Buena.

# Heraldry in the Catholic Church

WILLIAM WILFRID BAYNE, O.S.B.

THE USE of coats-of-arms by dignitaries of the Christian Church is a custom of venerable antiquity. It is a custom, however, which requires explanation, in as much as the origin of heraldry is unmistakably military. To get a clear notion of how armorial devices came to be used as marks of distinction by ecclesiastics whose proper duties have no connection with the practice of arms it will be necessary to look back a little over the history of heraldry in general.

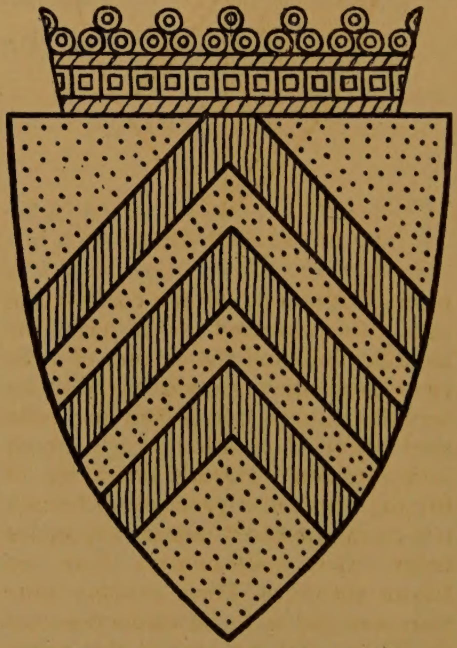
The use of heraldic insignia has acquired a glamor of romance, but its origin is practical enough. When the mediaeval warrior adopted the new fashion in protective armor and enclosed his head in a helmet which hid even his face, it became well nigh impossible for his followers to distinguish him from others of his kind. To obviate this difficulty, the expedient was resorted to of decorating the shield, the helmet and the surcoat, which the warrior wore over his shirt of mail, and even the trappings of his horse, with some distinctive and easily recognized pattern or device, as often as not a simple geometric pattern. For instance DeClare, Earl of Pembroke, adopted a gold field and three red chevrons; DeVere, Earl of Oxford, divided his shield in four quarters, red and gold, placing in the upper red quarter a silver mullet, or spur rowel shaped like a star of five points; the Washington family, from whose ancient coat the American flag is derived, bore a silver shield ornamented with two red bars and three red "stars" (really mullets, the symbols of knighthood). For crest the Washingtons wore upon the closed helmet a black eagle issuing — most undemocratically — from a ducal coronet. The primary purpose of the heraldic device, then, was to distinguish one warrior from another on the field of battle and in the lists. *Arma sunt distinguendi causa.* Such devices came to be known as heraldic because it was the duty of the king's heralds to recognize and announce each warrior as he entered the lists. This could be done only by means of the distinctive pattern borne upon his



ARMS OF IXWORTH PRIORY

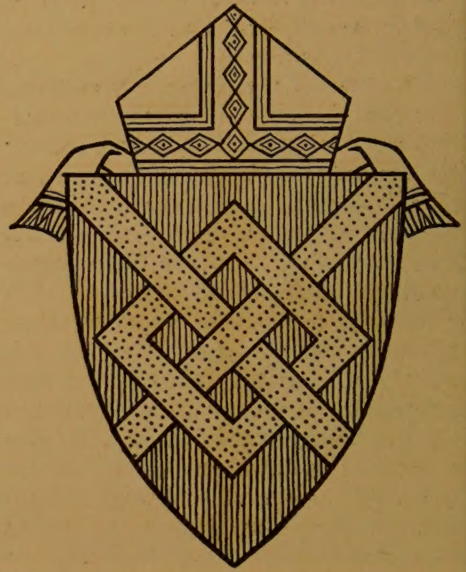
shield and surcoat. From the fashion of wearing the device upon this surcoat, the device itself came to be called a coat of arms. Later the heralds were given the complete regulation of the bearing of arms, and at the end of the feudal middle ages were organized into a college, which, in England, at least, is still functioning.

The use of armorial devices does not go back further than the first quarter of the twelfth century, about thirty years after the first crusade. Such worthies as Charlemagne and Alfred the Great and William the Conqueror had no coats-of-arms, although this deficiency was supplied in retrospect by a later, more heraldically minded generation. Heraldic devices, at one time individual, soon became hereditary, and since they were used at first exclusively by the warrior class, which, under the feudal system, was the second estate, to whom the lordship of the land was accorded, they soon became the distinctive badge of nobility, and the symbol of the honors and distinction of the family by which they were borne. So much was this so that in later centuries the possession of a coat-of-arms came to be considered a *sine qua non* of gentility. At the height of its popularity, heraldry so lost its glamorous head that arms were assigned in retrospect to the twelve Apostles and to other saints — and to Our Lord Jesus Christ Himself. And in the seventeenth century Sir Edward Coke, the erudite English lawyer, recognized as noble only those who could show the arms of their ancestors. *Nobiles sunt qui arma antecessorum suorum proferre possunt.* This rather leaves Charlemagne and Alfred and William the Conqueror outside the charmed circle. Arms have become, for better or worse, the distinctive badge of nobility, but the notion of nobility, or gentility, is older than the use of coats-of-arms. It is found in the Old Testament and among the ancient Greeks and Romans. The idea of nobility has, unfortunately, been confused with the possession of a title. This of course is an error. The word noble, in Latin, *nobilis* — from *noscere,* to "know" — in its broadest sense means simply "illustrious or distinguished by position, character, or exploit." In the social sense it means the possession of an hereditary preëminence, which may or may not have attached to it political power, or a title; which may be granted by patent or by popular recognition; and which is not necessarily inconsistent with a republican form of government (witness the Roman patricians, and the nobles of the Venetian Republic). Noble therefore means of distinguished race or position. The word "gentle" means the same thing. The gentleman is the "man of family." Cicero speaks of a man of obscure origin as *sine gente,* without family. The coat-of-arms did not create distinction; it merely gave expression to what was supposed already to exist.



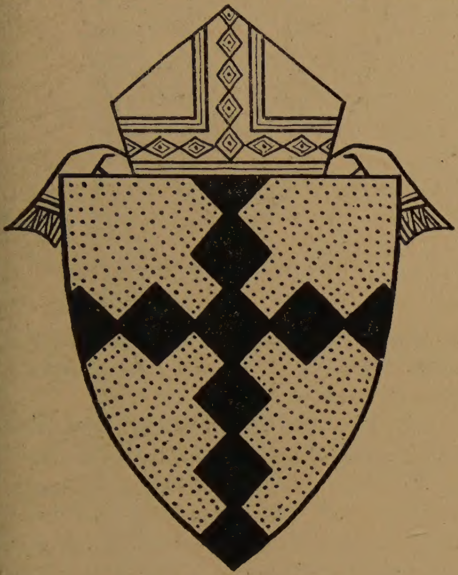
DE CLARE, EARL OF PEMBROKE

I HAVE gone rather carefully into this aspect of the subject because there appears to be much misunderstanding concerning the notion of nobility and a proper apprehension of this notion is necessary to understand what is to follow. In the feudal middle ages, society was divided hierarchically according to the function of each class. The noble, or known, were the defenders of society — the warriors — who also held the lordship of the land and assisted the king in his task of governing. Below the nobility, or gentry, were the "ignoble" or unknown, undistinguished, the peasants who tilled and the craftsmen, the unknown artists, who made things. Above the nobility in dignity were the priests, who as the sanctifiers, through their ministry, of the whole social fabric occupied a position even more illustrious, to the mediaeval mind, than that of the warrior. This scale of values is graphically illustrated by that scene in Rome, in 1155, wherein the proud Hohenstaufen Emperor is observed holding the stirrup of the English peasant, Nicholas Breakspeare, Pope Hadrian IV.



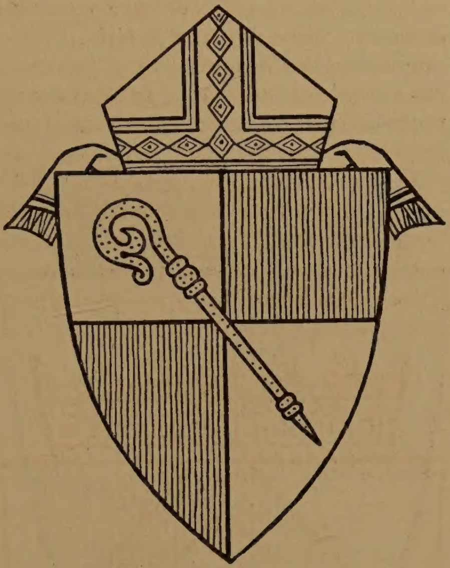
HULTON ABBEY

In explaining how armorial insignia came to be adopted by the non-combatant clergy, I can do no better, perhaps, than quote a paragraph from Woodward's *Ecclesiastical Heraldry*. "Armorial hearings were not only of value from a military point of view, they became of hardly less importance in civil life. The custom of authenticating legal documents by seals bearing the personal devices of the contracting parties led the way to the adoption of heraldic insignia even by those to whom they were not necessary for military purposes. Shields of arms thus came to be adopted for ecclesiastical dignitaries, for bishoprics, abbeys, and religious communities; not merely because it often happened that, under the feudal system, they had to furnish for the necessities of the state their quota of armed men whom it was needful to distinguish from others by the military insignia of banner and shield; but because the adoption of a definite device was found both by religious and civil dignitaries and communities a very convenient way for indicating their status upon the seals attesting the authenticity of the charters and other documents to which they were appended."


NEWENHAM ABBEY

Before leaving the subject of the adoption of arms by ecclesiastics, it is well that I should point out that under the feudal system bishops and abbots ranked, because of their large feudal tenures, as barons of the realm and, as such, sat with the lay lords in the councils of the king. Of course mere elevation to high ecclesiastical dignity is in itself sufficient excuse for assuming distinctive insignia, but the confusion of spiritual with political eminence under the feudal system is no doubt largely responsible for the fact that ecclesiastical seals and devices have taken on an unmistakably heraldic form. If the churchman of feudal times belonged to some noble house, he used the arms of his family. If he was of non-noble origin, he assumed a personal device of his own choosing.

IN THE early middle ages all heraldic devices were "assumed" devices. It was only later that they were granted regularly by the crown, or by the College of Heralds, and the rules regulating their usage still vary markedly even within so limited a territory as the United Kingdom and Ireland. The earliest devices are invariably the simplest — for example the arms of William de Warrenne, Earl of Surrey, the son-in-law of the Conqueror, were a simple checker board pattern of blue and gold squares. Later when the simpler geometric possibilities were about exhausted, figures of birds and beasts and other objects were introduced either within the area of the geometric forms (crosses, chevrons, etc.) or accompanying them upon the shield. The possibilities of symbolism were discovered and made use of, but not overdone as they have been in modern times. The *raison d'être* of a coat-of-arms was still recognized to be primarily identification, and the chooser of a device was chiefly concerned to pick out an heraldic pattern which had not been used before. The writer of a book on arms entitled "Historic Heraldry of Britain," himself a professional herald, says on this point: "Contrary to popular belief, most coats-of-arms have no known meaning. Their primary purpose was and is to be distinctive, not significant, and it is certain that many designs have been fixed upon for no better reason than that they happened not to have been used before." The same writer divides "significant" coats into three classes, "cognate, canting and allusive." He calls "cognate" those devices based upon an already existing coat-of-arms, for reasons of kinship, feudal tenure, or allegiance. An example of the first, kinship, is to be seen in the present arms of the Irish noble family of FitzGerald, which descends from Gerald of Windsor, one of the Norman adventurers who shared in the conquest of Ireland in the twelfth century. Gerald bore a silver shield ornamented with a red saltire or Saint Andrew's cross, his "fitz"-Gerald descendants changed the field from silver to ermine. Examples in this country of cognate coats are the arms of the Republic, based upon the personal arms of George Washington, and the arms of the archiepiscopal see of Baltimore, based upon the personal arms of the Calvert family.

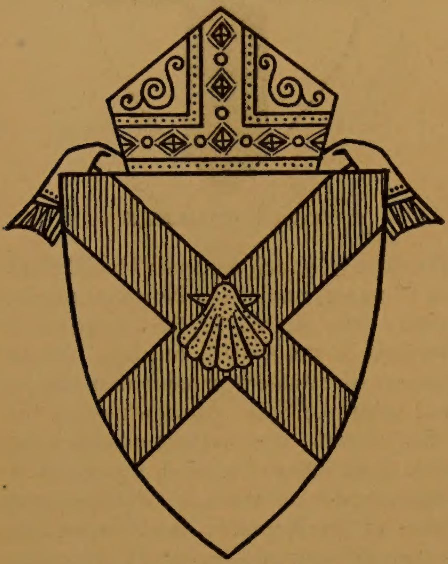

BUCKLAND ABBEY

SEE OF CARLISLE

By "canting" arms are meant such as chant, or sing, the name of the bearer by means of a pun. A classic example of this variety is the quartered coat of the united kingdoms of Castile and Leon. Castile is represented by a castle, Leon by a lion. A humorous example of canting, or punning arms, is the coat of the English family of Tuwhitt with its three owls. Other examples are the sheaves of cummin for Comyn, lucies (a kind of fish) for Lucy, sharp mounts for Montagu, oxen for Brayboef, a castle for Oldcastle, Moorcocks for Saint Thomas More, a dolphin and eel spears for Saint John Fisher, shells for Shelley, roses for Montrose, a spear for Shakespeare, wrens for Wren, foxes for Fox, and swift for Swift.

Allusive coats, or coats that allude either obviously, or in a more cryptic manner, to the achievements, associations, or origins of their bearers are rare in early heraldry. A noted example from the fourteenth century is the heart which was introduced into the arms of the Scottish family of Douglas after the death of King Robert Bruce (1329), who had requested his friend, Sir William

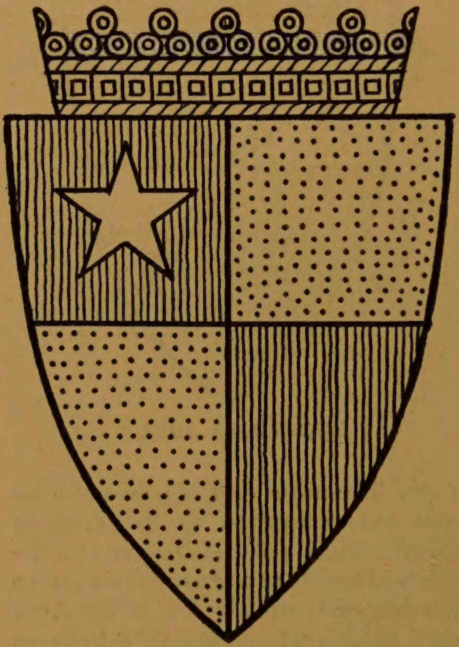
Douglas, to carry his royal heart in pilgrimage to the Holy Land, in reparation for the sacriligeous murder of his rival the Red Comyin, whom, at the beginning of his political career, he had slain in a quarrel before the altar of the church in which they had met to discuss their respective claims to the Scottish crown. There are many legends which purport to explain the origins of historic coats, but "hardly one stands the test of critical enquiry."



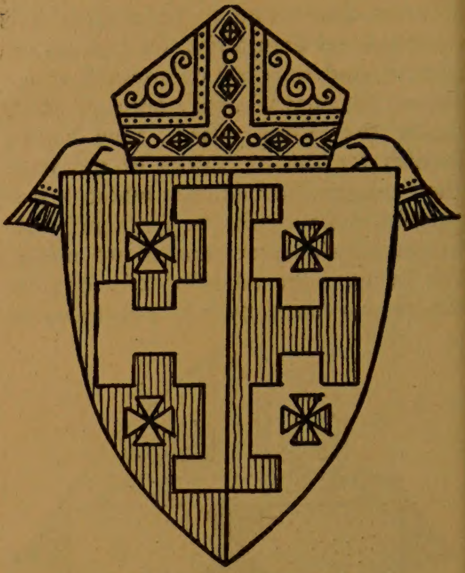
SEE OF ROCHESTER

No doubt many of the crosses borne upon ancient coats refer to an ancestor who followed the crusading armies of the early middle ages, and it has been claimed that the presence of the scallop shell in many coats is intended to allude to some ancestral pilgrim to the shrine of Saint James at Compostela in northern Spain, but these traditions are too vague to deserve conclusive assent. Modern heraldry has been more lavish in distributing allusive devices as, witness, Tennyson's laural wreath, as poet laureate, Lister's Aesculapius's rod, the symbol of medical wisdom, and Arkwright's cotton tree. As will be seen from the drawings which accompany this article, many devices adopted by bishoprics and religious houses in mediaeval times, like those assumed by the nobles, were purely geometric. In choosing a device in modern times the advice of one thoroughly familiar with the rules of heraldic designing is indispensable — if the choice is not to betray the amateur herald.

It is still customary in the Catholic Church, which is a supranational spiritual monarchy, for ecclesiastics occupying positions of distinction and permanence to use armorial insignia, and there are definite rules as to how the coats-of-arms of ecclesiastics are to be "timbered," that is embellished by the accessories which are added to the shield to show the rank of the bearer. For just as in lay heraldry the rank of the bearer of any given shield of arms is shown by the disposition and character of such accessory embellishments as the helmet, the coronet supporters, etc., so in the heraldry of the Church the hierarchical rank of the bearer of an ecclesiastical coat is shown by the position and shape of such accessories as the mitre, the crozier, the processional cross, and the pontifical hat, with its decorative cords and tassels which can be arranged according to the taste of the designer. The color of this hat and the number of tassels vary with the rank of the prelate. For cardinals the color of the pontifical hat is red; for patriarchs, archbishops, and bishops, green; for abbots, black; for monsignori, purple. A prior may place behind his shield of arms a "bourdon" or knobbed staff of silver, and over it a black ecclesiastical hat with cords ending each in three tassels. A pastor, or any priest having a permanent appointment, may "timber" the shield of arms with a black hat, but with cords ending in only one tassel each. Abbesses display their arms upon a lozenge, instead of a shield, and may place behind it the crozier. If an ecclesiastic is a member of the order of Malta (Knights of Saint John of Jerusalem), or of the order of the Holy Sepulchre, he may introduce among the accessories of his coat the insignia proper to these orders.



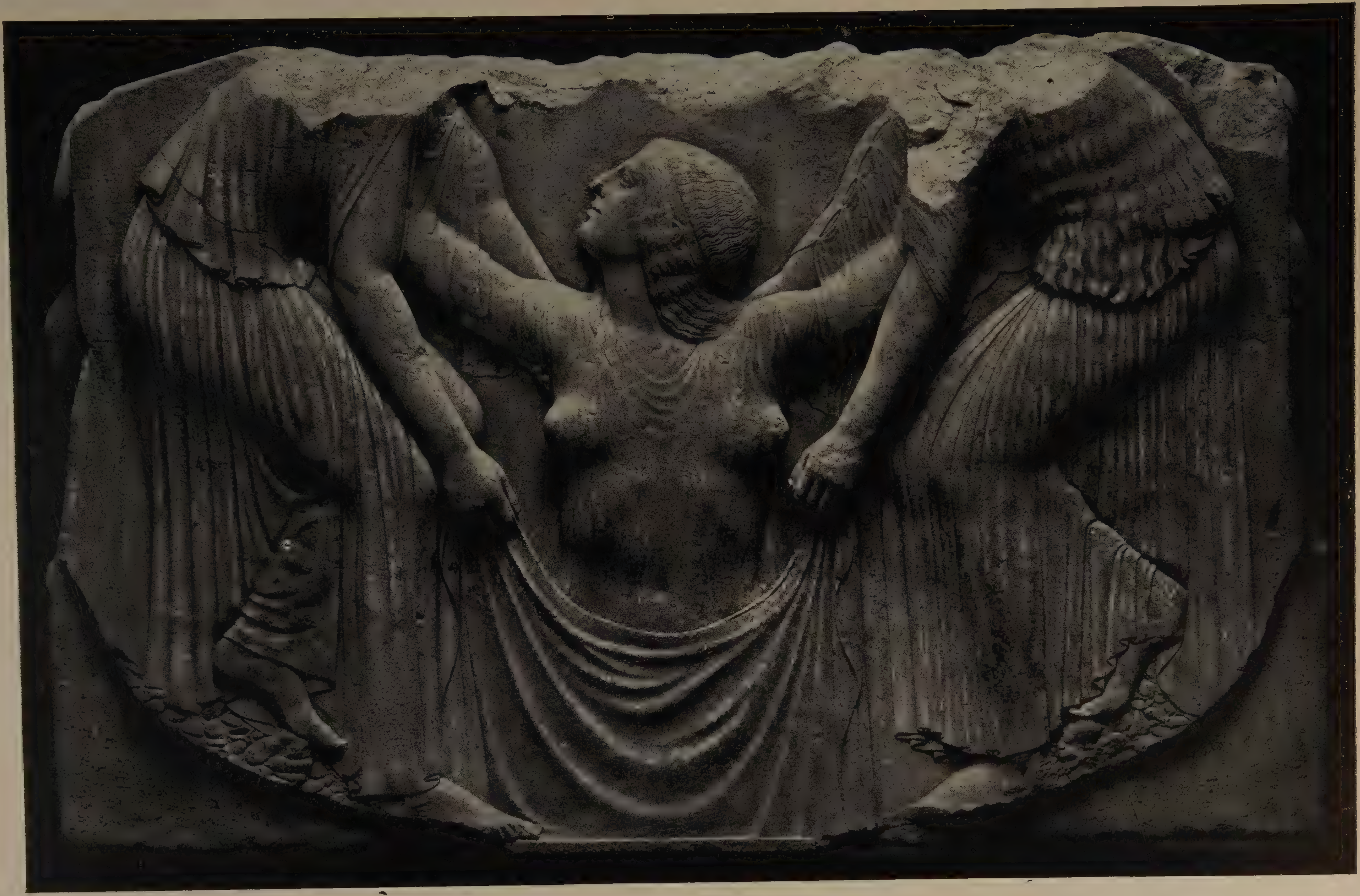
DE VERE, EARL OF OXFORD



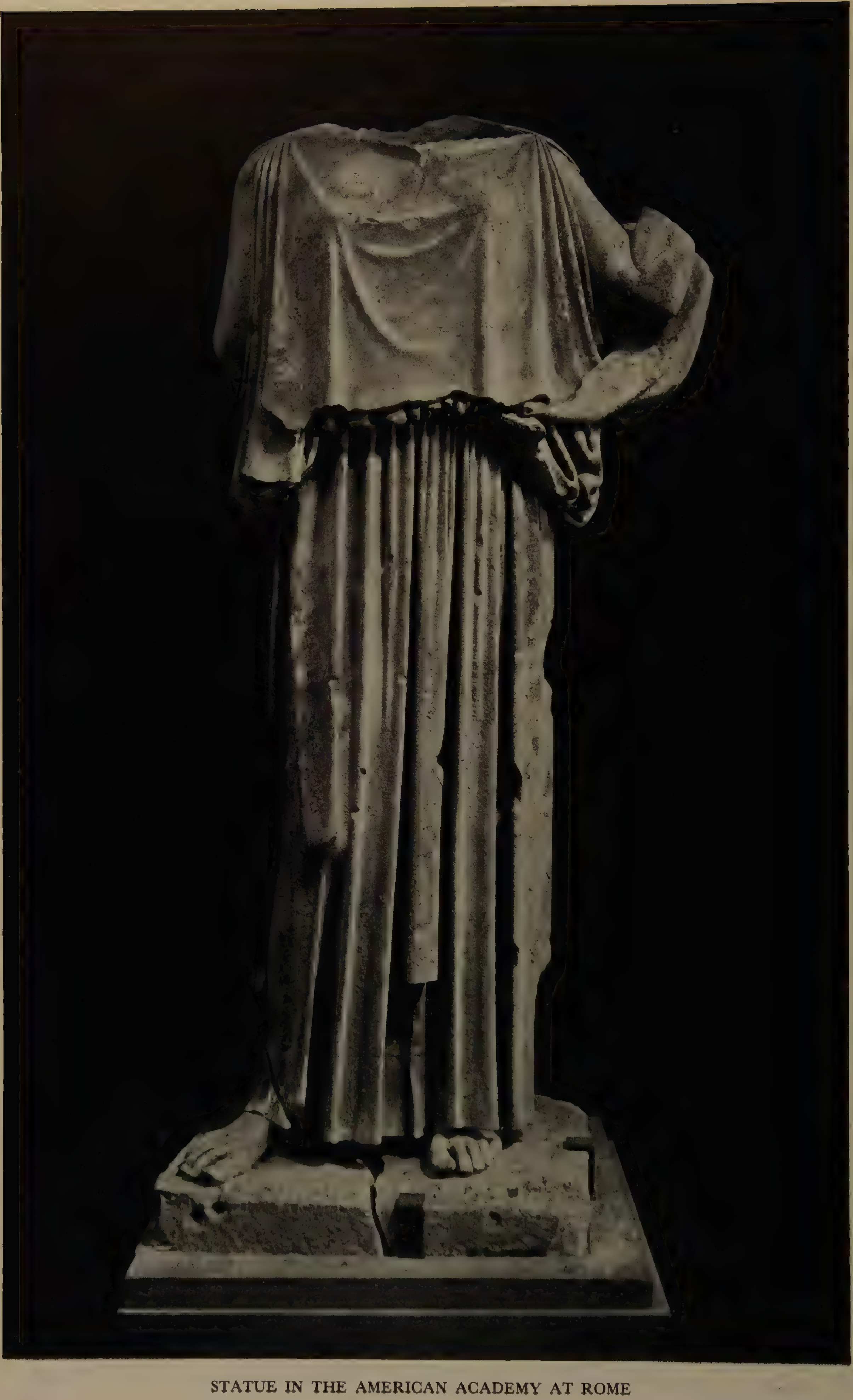
SEE OF LICHFIELD

The custom of "impaling" the personal arms of an ecclesiastic with those of the office which he holds (bishopric, abbey, priory, etc.) goes back to at least the fourteenth century. By impaling is meant the dividing of a shield into two parts by a vertical line drawn down the center so that the personal arms of the holder of an office may be displayed together with the insignia of the office which he holds. The arms of the office are usually given the place to the left (in heraldic language, the "dexter" half).

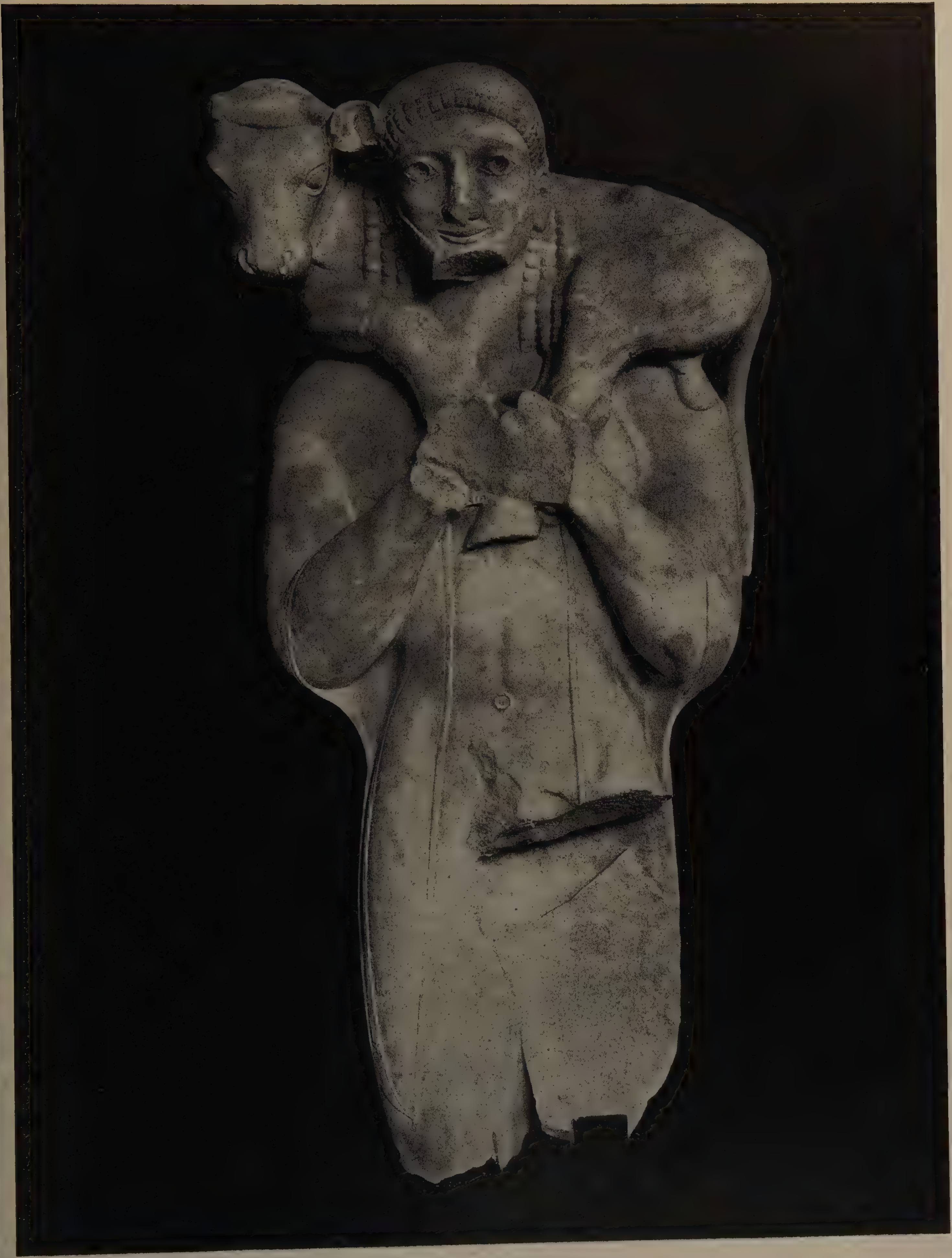
IN CLOSING I should like to say something about the use of arms as a mark of proprietorship and as a means of embellishment. It is only a logical step from the distinguishing of the man from other men to the distinguishing of his possessions from those of others. In feudal times it was the custom to have a representation of the owner's arms carved over the main entrance to the manor house. The armorial bearings of the family were again displayed above the open fireplace in the hall or principal room. Sometimes they were incorporated in the decoration of a timbered ceiling, or in the design of a stained glass window. In the church attached to the manor they were again to be seen upon tombs, in stained glass windows, and incorporated in the general decoration of the interior. An eminent example of this is the private chapel of the Saint Clairs at Rosslyn, just outside of Edinburgh, where the engrailed cross of that baronial family is to be seen in every part of



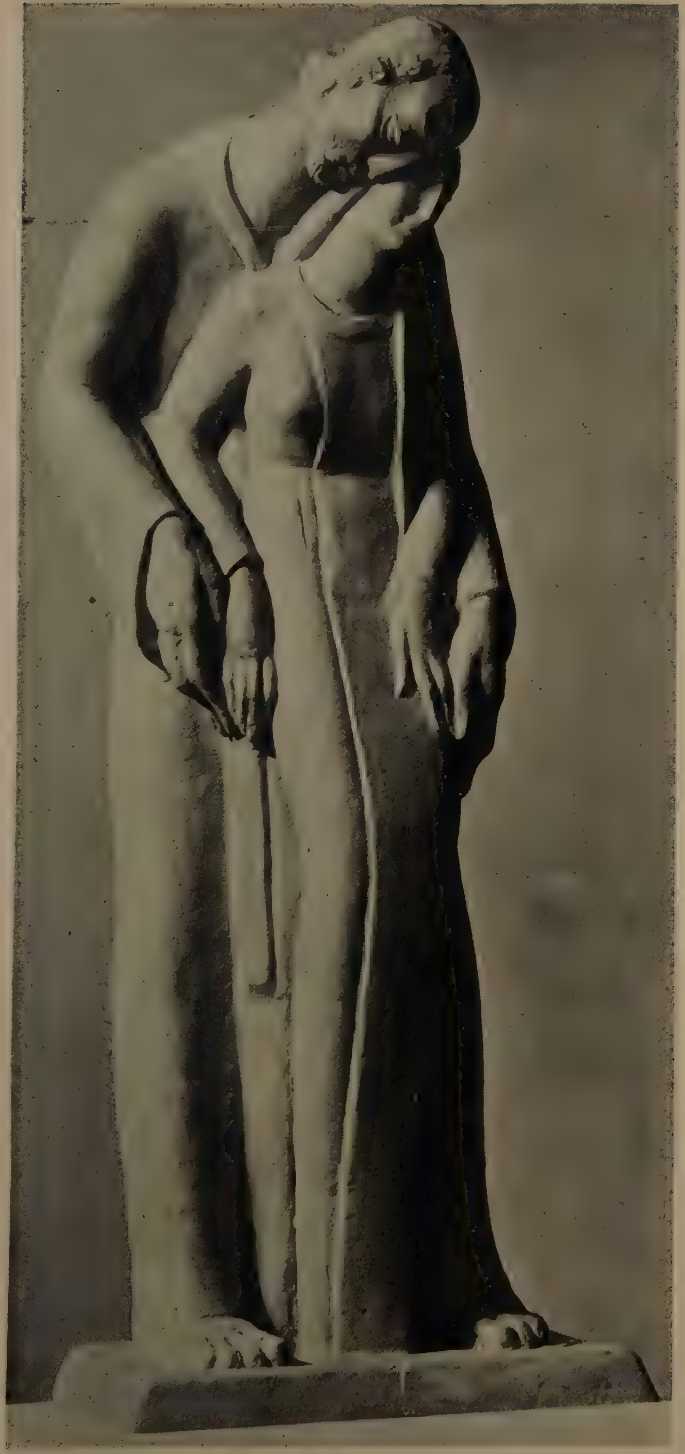
THE BIRTH OF VENUS (EARLY FIFTH CENTURY B.C.)



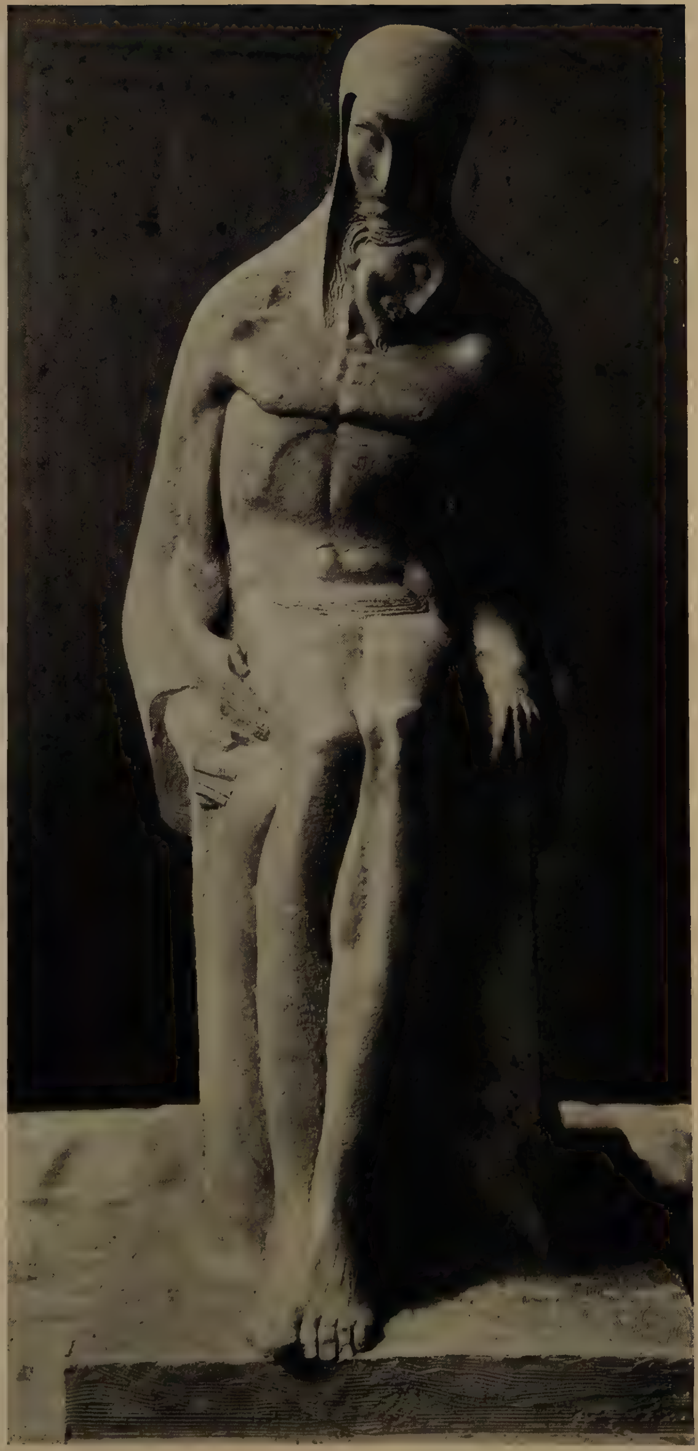
STATUE IN THE AMERICAN ACADEMY AT ROME



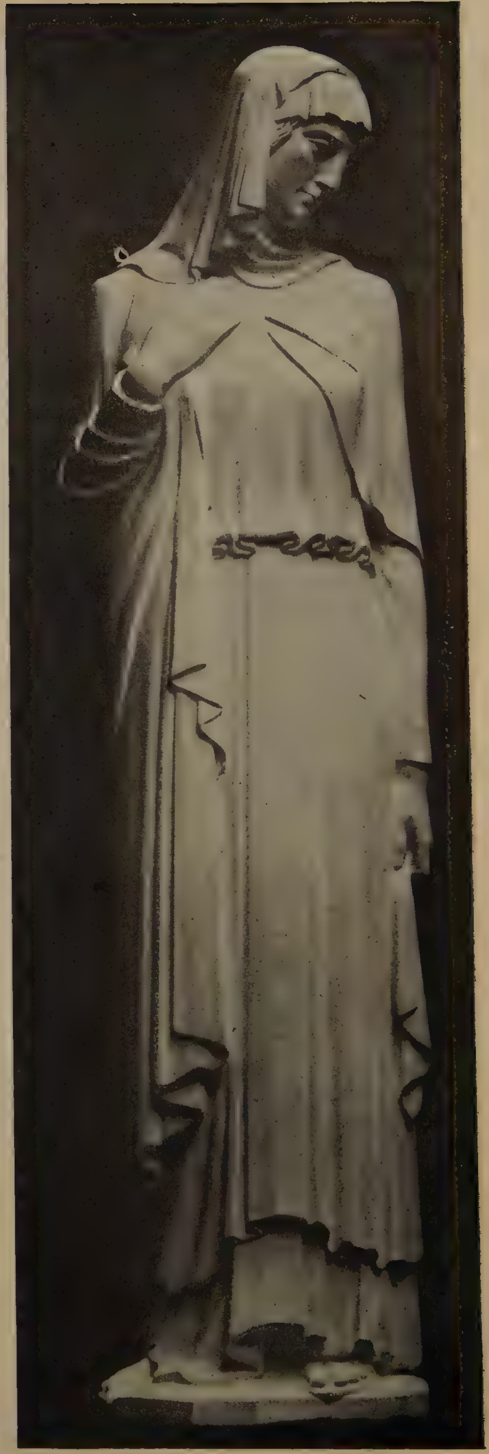
"THE CALF BEARER" BY ARCHON



JOSEPH AND MARY, BY LU DUBLE

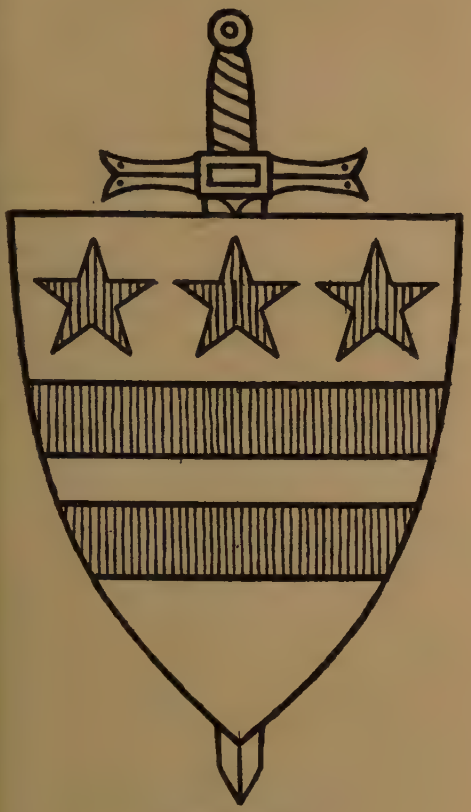


PIETA (BRONZE) BY ALFEO FAGGI

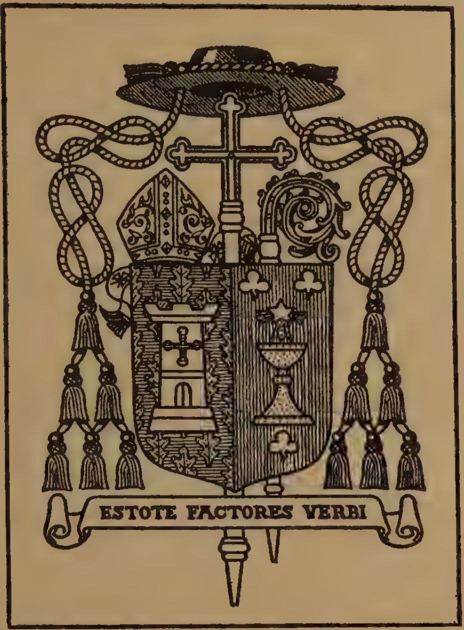


MARY BY ULRIC H. ELLERHUSEN

*Detail from group in Christ Church, Cranbrook, Michigan*



WASHINGTON



*Designed by Dom William Wilfrid Bayne, O.S.B.*

ARMS OF THE MOST REVEREND BRYAN J McENTEGART, D.D.

*I. The section of the shield to the left, the dexter half, pertains to the Diocese of Ogdensburg. In heraldic language, this "jurisdictional" half reads, Azure semy of oak leaves or; a tower argent with the window opening in the form of a cross.*

*The arms of the See symbolize its name: Ogden, derived from "oak-dene" (hence the oak leaves), and burg, frequently expressed by the heraldic tower. Furthermore, the first settlement at Ogdensburg was the Fort of the Presentation founded by Father Picquet, S.S., for the protection of Christian Mohawk Indians. The chief colors, blue and silver, are those of Our Ladv, Patroness of the Cathedral.*

*II. The section of the shield to the right, the sinister half, contains the personal coat of arms of His Excellency. It is, Gules, between three trefoils slipped argent, a chalice or surmounted by a five-pointed star, of the second rayed of the third.*

*The red field, symbolic of charity, signifies His Excellency's many years of activity in Catholic Charities both in New York and throughout the nation. The central motif is the golden chalice, representing the Priesthood. The Star of the East recalls His Excellency's work as National Secretary for the Catholic Near East missions. Viewed as the Star of Bethlehem, it also portrays his labors for the children of the poor. The three silver trefoils, or shamrocks, taken from the arms of the Bishop's family, also refer to St. Patrick, Patron of the Archdiocese of New York and of its Cathedral, with which His Excellency has been associated from his schooldays.*

*III. The motto is composed of three words taken from the Epistle of St. James (i. 22): "Estote factores verbi" — "Be doers of the word." The text continues: "not hearers only, deceiving yourselves." It calls for complete sincerity in Christian living.*

the fabric. A curious example of this usage is to be seen in the church at Echingham, in Sussex, where the arms of the local lord are incorporated in the structure of an ingenious weather vane which tops the ancient building. Oftentimes the arms of the ecclesiastic were embroidered upon vestments privately owned by him, or again these might be ornamented by the device of the lay donor.

One of the most common uses to which heraldic devices have been put is the ornamentation of places of burial. This custom prevailed even in colonial America, as did also the custom of engraving the family crest upon flat silver and plate, and depicting the family escutcheon upon the panels of the family coach, the forerunner of the modern automobile.

Among ecclesiastics in modern times the armorial device has various uses; the most obvious is its incorporation in the prelate's official seal. A seal is not necessarily armorial, it is only such when its principal feature is a shield of arms. The use of seals antidated the invention of heraldry, being as old as Babylon and Egypt. Seals are essentially for the purpose of identification and authentication and their proper use is upon documents. They should never be used as mere decorations, either upon letterheads or upon buildings. If the seal is heraldic, i.e., has as its chief ornament a shield of arms, this shield only should be used for purposes of embellishment. As a sign of jurisdiction the episcopal coat-of-arms is printed at the top of all chancery documents. In church the canopy of the bishop's throne should be decorated with the episcopal device embroidered in its proper colors. Vestments belonging to him personally should also be so embroidered. In his own house, it is customary for the prelate to mark with his personal arms everything which belongs to him personally and is fit to receive such decoration. His arms should be painted upon the doors of his carriage, and either carved or painted over the entrance of his dwelling and the principal door of his cathedral. Besides these strictly official usages there are such employments as the ornamentation of programs, menus, private stationery, etc., and the incorporation of the ecclesiastic's personal arms in his bookplate. All such representations, if they are not rendered in color, should be depicted according to the conventions of heraldic engraving.

# Sculpture: The Classical Period

THE National Sculpture Society, keenly interested in the development and appreciation of ecclesiastical sculpture, is presenting a series of articles in LITURGICAL ARTS, of which this is the second,* to illustrate sculpture's contributions throughout the ages, embodying and making vivid spiritual beliefs.

Our first article dealt with the peoples of the Nile, their background and beliefs as reflected in their contributions in three-dimensional art during a period recognized as one of the great civilizations, the Egyptian. Between this age and that of the Greek civilization which we treat in this article, changing civilizations existed and flourished in the Near East and in the valleys of the Tigris and Euphrates rivers. Sumerians, Babylonians, Assyrians, Hebrews, and Persians all had their periods of glory, long or short. They contributed much and richly to our culture. From this area Europe got its alphabet, its temple architecture, its first great literature, and the rudiments of science. Having made their contributions, they lost their creativeness, due to too much emphasis on conformity and to the despotism of autocratic kings and priests which robbed them of the seed of cultural creativeness. Inventions and progress could not flourish long in such an atmosphere. So for the next period of important cultural advancement in the Western world we move to the Mediterranean area.

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* The first appeared in the February, 1943, issue.

This phase in the history of civilization was mainly the achievement of two peoples, the Greeks and the Romans,— and it lasted from about 1200 B.C. to 800 A.D., two thousand years which we refer to as the classical period.

The ancient Greeks created a striking civilization, fertile in artistic as well as intellectual expression. In giving them credit for these accomplishments, however, we must not overlook that many of their basic ideas were borrowed from the Near East, ideas which passed to Greece *via* the many islands in the Aegean Sea, halting for a time on the island of Crete to build a high civilization there.

The Greeks, in developing their art, expressed their attitude of moderation, proportion, and poise. Their motto was "Nothing to excess, everything in proportion." They combined their emotions and intellect harmoniously in their works, expressing both civic pride and religious belief, exemplified by the Parthenon as religious expression and by athletic sculpture as civic pride in the human body.

Who were the Greeks? First we must rid ourselves of the fallacious idea that they were biologically superior to other peoples of antiquity. They were a mixture of dark, long-headed Mediterranean and blond, round-headed Alpine types. During the early, or Homeric age, they lived by a crude agricultural and pastoral economy. Their manufactures were few and barter prevailed. Extensive trade developed only toward the close of this period. Political organization was still tribal, and the state consisted of a group whose members were united by kinship of blood. The tribes were headed by kings, while lesser chieftains made up the noble class and council of advisers to the king. In addition there was an assembly made up of all weapon-bearing men of the tribe, to give voice to the wishes of the non-noble tribesmen.

This system lasted to the eighth century B.C., when the nobles took over the control of government from the tribal kings, transferring power to aristocratic families. Political power was no longer based on groups united by blood ties; the Territorial State based on law now became the unit of government.

Politics was governed by class interests, and tribal ownership of land was transferred to private control, resulting in the creation of the Greek city-states, outstanding among which was Athens, which in its later days became a democracy.

SCARRED and weather-beaten stand the ruins on the Athenian Acropolis, against a vivid blue Aegean sky, overlooking the trees and buildings of a modern city sprawled below. Their columns shattered by time and foreign hands, their roofs no longer resisting the elements, their steps strewn with the wreckage of the ages, these ruins are mute symbols of a departed civilization. Where now we see mutilated statues, there once stood some of the most perfect specimens of the sculptor's art the world has ever known, paced by men whose names have outlived the countries which ravaged the Acropolis — artists, playwrights, poets, historians, scientists, statesmen, and philosophers.

The architectural contributions of the Greeks — their three orders of columns, their principles of proportion and their building methods, such as that in the Parthenon — still influence modern design. Later periods have, however, been more influenced by the form and feeling of Greek art than by the basic guiding principles of proportion, modulation, and harmony which underlie it. For this reason we have had many bad copies of an art that was expressive of a specific period in history.

In sculpture the Greeks had no sense of shame regarding nudity. On the contrary they looked upon the nude form as embodying the highest natural grace and beauty, ascribing to their gods the most perfect bodies. In that way religion aided Greek sculpture.

Early Greek sculptors were influenced by Egyptian models; many of these were of wood, and the bodies were extremely stiff and lifeless. An early "archaic" example in stone, "The Calf-Bearer" by the artist Archon (see illustration), shows a stiffness and lack of technical ability, but remains extremely vigorous withal. Later the Olympic games were an incentive to creating freer and more vigorous posture. And with the building of temples during the Periclean age there began the need for sculptural decoration.

About 430 B.C. a group of excellent sculptors came to the fore in Athens. Polyclitus was the first to change the stance of the upright figure by putting the weight on the advanced foot, giving it the appearance of walking forward. He developed canons of balance which described what he considered should be the exact relationship between all parts of the body.

Myron about 450 B.C. advanced further — for example his "Discus-Thrower" shows a figure in an athletic pose, but there is still balance and restraint in action.

Phidias, the greatest of Periclean sculptors, supervised the decoration of the Parthenon and fashioned the gold and ivory statue of Athena for this temple. That masterpiece, as well as his "Seated Zeus," are known to us only by tradition, but from all accounts must have been truly magnificent.

After the age of Pericles, the style changed; the works became more worldly. For example, Praxiteles's well known "Hermes," or the creations of Scopas, who worked on the Mausoleum of Halicanarssus and introduced sudden movement and bold facial expression.

Lastly came Hellenistic sculpture, much more violent and dramatic. One reason for this was the fact that the sculptor had complete technical control of his mediums and was interested in showing his skill by depicting the most subtle emotions. He was able to twist the stone into writhing forms, as in the "Laocoön" group. Thus the statues seem no longer to be the stone from which they were carved but appear almost like real flesh. This exhibition of technical skill is impressive but so lacking in restraint that it does not please for long. Other examples of the period are the "Dying Gaul," the "Venus de Milo," and the "Nike of Samothrace"

(Winged Victory). With the entrance of a theatrical and melodramatic aspect into sculpture Greek statuary began to decline.

In this all-too-brief review of the contribution to sculpture within Greek civilization some two thousand years ago, we pause to speak words of admiration for their originality, free of Oriental tradition and superstition, in seeing each problem in an entirely new light. They examined each problem in a spirit of critical inquiry, and they sought for an explanation that was according to natural rather than supernatural law. Their view of life was thus something entirely new in the world's history; it tended to be secular and rational.

The quest after truth marks the Greek mind at its best. It made possible, with a mere handful of men, a magnificent advance in the history of human thought and achievement, which, in sculpture, represents the most realistic study and depiction of the human body that we have seen.

# The Restoration of a Truly Christian Order in Human Society*

The Most Reverend Samuel A. Stritch, D.D.,

*Archbishop of Chicago*

We are delighted to have you assemble this year in Chicago, where you gathered three years ago for the first time to organize this project for discussing among yourselves the problem of how to go about bringing Catholic liturgy more intensively into the great Catholic body of the United States. It is indeed a sad and sorry fact that we Catholics of the United States are in great need of a deep and clear appreciation of the liturgy; and liturgical action such as yours contributes much toward the restoration of human society in Christ.

During the years your organization has been in existence, much has indeed been done to promote a more intense and a wider liturgical action in this country, but much still remains to be done. We ought for instance to strive more clearly to define our program for liturgical action, now that it is apparently a permanent thing within our midst. And if I seem now to adopt a tone of criticism, it is only because I want to be really constructive in my contribution to the work. Thus, recalling what has been done and said in your gatherings thus far, I find that you have fairly well exhausted the theological theses on which this liturgical action must be based; so now it becomes necessary to get down to concrete facts that will help to bring our daily lives more and more into the spirit of the liturgy. And in this connection, we must not cut too clear a distinction between liturgy and rubrics.

True, liturgy is something more than rubrics, and reaches into the very core and centre of all our public worship. But it is also true that there can be no right liturgical action unless the rubrical prescriptions laid down by holy mother Church are adhered to; and it has been my observation that where there is great attention placed on the rubrics, a correspondingly great appreciation of the liturgy itself is also present. So we must be careful not to neglect the rubrics, for all our liturgical zeal. Otherwise we would be guilty of a lack of manners in the presence of Almighty God, by not observing these very definite principles of etiquette laid down by the Church for her liturgical worship. And if we neglect the niceties of the rubrics, we neglect the liturgy. Of course there can be extremes in rubrical zeal too, as in those cases where the master of ceremonies seems inclined to consider himself more important than the celebrant.

Even in the smallest chapels, there should be no excuse for neglect of the rubrics, and I am glad of the opportunity to bring out this point because there are so many sisters present here this morning. I know of no single group in the United States more obstinately opposed to the rubrics than that formed by some sister sacristans, who apparently consider their lace-curtain albs, silk ciborium covers, and the like to be an improvement upon the rubrics and canon law. In short, what I want to call your attention to is this: any sound liturgical action must proceed from a knowledge of the rubrics, must include correct thinking along these lines.

Then too, we shall not perceive the beauties of the liturgy unless we study, and study with some intensity. For instance, there is much that is worthy of our study in the actual text of the liturgy, with which we may have long enjoyed a familiarity through usage. Do we rightly understand and appreciate, even after all these years, the meaning of the ordinary of the mass? Do we know its history? Hence, your gathering could well include more studies on the ordinary of the mass, and upon the meaning of liturgical texts in general, such as some of those beautiful propers for the masses of Christmas, of Easter, or of the Advent Season.

It seems to me that papers of this kind would be of great popular value, do much to bring our people to a better understanding of the missal. I dare say that there are some here present who when they take up their missal do not always get from the text itself the true meaning buried within it. I would suggest the wisdom of making greater use of the commentaries upon liturgical texts given us by the great liturgical writers of other ages. There is a wealth of material here, too, which we are neglecting. In short, we need something more than mere enthusiasm if we are to promote sound liturgical action; and if such studies as I have suggested could be the object of our research, our plan of liturgical action would be indeed on a firm basis.

Then there is noticeable sometimes a tendency to follow fads and fancies, and overemphasize practices which are merely tolerated by the Holy See, such as the *missa recitata*. This method of assisting at holy mass is indeed a worthy one, provided it be performed in accordance with a sound rubrical sense, and under direction of the ordinary; but it is by no means obligatory.

Then, too, while almost all the great theologians speak of the participation of the laity in the priesthood of Christ, this doctrine must not be carried to extremes. The faithful certainly unite with the priest in offering holy mass, but they cannot be said to celebrate mass in the strict sense of the word. We must make our people aware of their great Christian prerogatives, one of which is a share in the general priesthood of Christ; but at the same time, we must draw a clear line of demarcation between that and the special priestly prerogatives conferred by the sacrament of holy orders.

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* Reprinted by permission. This article appears as the "Introductory Address" in the proceedings of the Liturgical Week, 1943.

To conclude — you have done well, in focussing attention and interest among American Catholics upon the liturgy. You have now fixed the main lines of your program and policy; there remains only to fill in the details. Give us some research work, some textual studies, but all of it, all your activity must be strictly in accordance with the mind of the Church. In this way you will be living more and more within the community of the Church, and helping others so to live. You will be contributing greatly to the restoration of a truly Christian order in human society, for that order is most perfectly achieved in the community of the Church gathered together in corporate prayer, in liturgical worship of Almighty God, under the leadership of Jesus Christ.

## Recent Publications

*CORONAL. By Paul Claudel. English-French Edition. Translated by Sister Mary David, S.S.N.D. New York, Pantheson Books. $2.75.*

Someone has said that to Paul Claudel words are sacraments. The French statesman-poet has a unique conception of the mission of words. His prolonged contact with Eastern civilization has taught him the magic power of evocation possessed by these written signs, a passion heightened by the knowledge that words strung together like carefully matched beads create poetry, and that the object of poetry is not to vent the artist's blues, but to bring men to God. Hence the clean and disciplined happiness which permeates *Coronal.* The two cycles of the liturgical year, the cycle of the saints and the cycle of time, which, as the Reverend M. A. Couturier, O.P., says on the jacket of the book, the poems follow precisely, are less of a restriction than an invitation to the poet to speak of the whole universe, from the stars spinning in the infinite void to a child's Christmas toys or the frost crackling underfoot.

Claudel's reflections on the liturgical year are couched in Claudelian verse, its rhythm calling to mind the beauty of Gregorian chant, rising and dipping like a swallow, but never resting in its flight. Not versification but rhythm is the chief interest of Claudel. His verse bears some resemblance to that of both Shakespeare and Whitman; it is not always easy to read, especially in translation. Rendering *Coronal* into English calls for a deep understanding of Claudel, his Catholicism, his Gallicism, and his modernity. Indubitably, the translator, Sister Mary David, S.S.N.D., possesses these qualities. But a phrase quivering with exaltation such as "les pieds apostoliques" she translates as "the apostle's feet," and under her pen "le brouillard qu'on peut couper comme du pain" becomes "mist as thick as paint." With such passages in her translation we are not satisfied, but they are more than outweighed by her other renderings, which catch admirably the spirit of *Coronal.*

In a sense, *Coronal* is recreated a third time, in the mind of the reader. Claudel, as a symbolist, attempts to rouse our thoughts and emotions by words evoking colors, odors, sounds, and sensations. Such sensuousness is not in contradiction to the mysticism of the poet. Perhaps the earlier references to *Corona benignitatis anni Dei,* the original title of the book, as an illuminated missal, a mediaeval breviary of poetry, has been the very thing which alienated practical readers. It might have been wiser of critics to say that the middle ages are as modern as Claudel, rather than that the latter is steeped in mediaevalism.

*Coronal* is a modern book, for modern men and women. It is for those of us who love nature as the background for man and the handiwork of God. It is a book for those who are not ashamed to acknowledge the love of little things: the November fog, or the tapers at low mass, like "long white seeds" in the early morning dusk. It is for sinners who are not afraid to treat the saints with gentle familiarity. *Coronal* will not be the choice of the timid, who dare not "venture to look on Jesus unclad," in the intensely personalized "Stations of the Cross," or shrink from the thought of a poor wretch before the image of Our Lady — "like a poor man finding a poorer, and each at the other stare." *Coronal* is for the genuine sophisticates of to-day: for those who are truly knowledgeable about this life, and who can live with simplicity and imagination in a world, which in spite of war and suffering, is still God's world.

With Pierre Claudel in the Preface, we "wish for this book a glorious career, because it answers a need."

*The Reverend* LEO STERCK
*Davenport, Iowa*

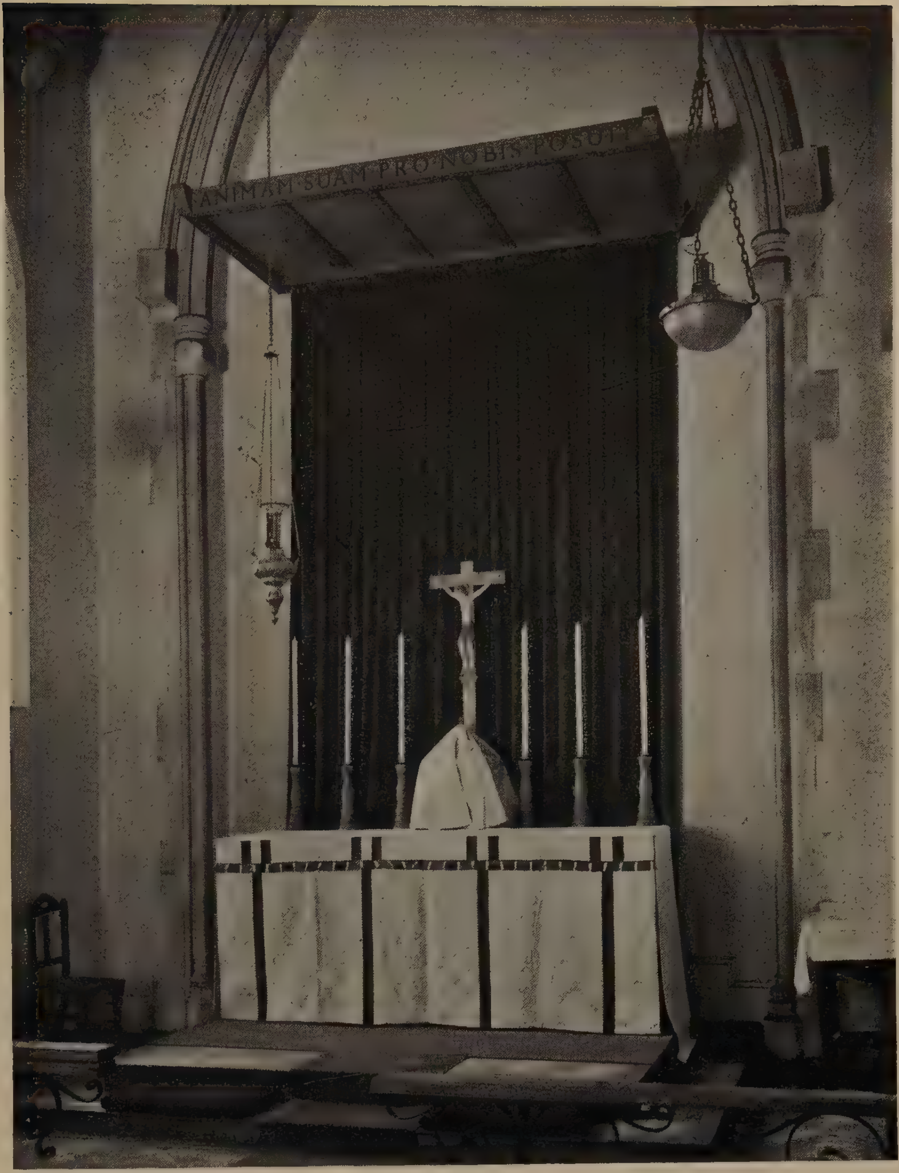
*MODERN NEGRO ART. By James A. Porter. New York: The Dryden Press. $3.25.*

This excellent volume, of course, relates to the artistic production of United States Negroes, not to that of African or South American Negroes, and in the strict sense of the word, "modern" is a bit of a misnomer, for the period covered ranges from colonial days to the present. Mr. Porter has done a difficult job well and with considerable discrimination in his critical judgments. He has assembled a rich gallery of work in various forms of artistic expression, varying from handicrafts to oil painting, sculpture, and prints. He presents us with an impressive tribute to the artistic capacity of his race — if any such tribute is needed. And when we consider the disabilities under which the Negro artist has labored in this country, his achievement is indeed remarkable. Had the only barriers been poverty, adversity, neglect, one might remark that this is often the fate of the artist in modern society, and that such a fate may break some hearts, but strengthen others. In any case it is not a fate reserved for the Negro alone.

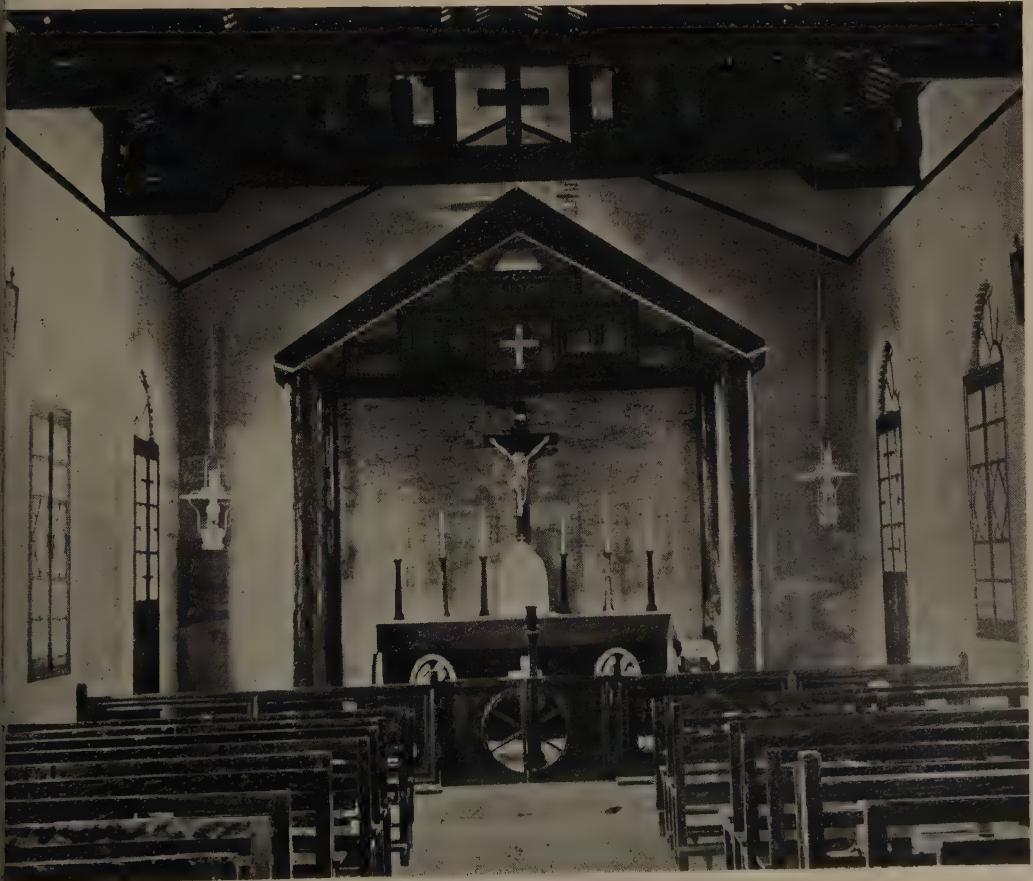
Mr. Porter's first chapter ably summarizes the documentary proof of the Negro's skill in the crafts during the days of slavery. Those who harbor notions of racial inferiority — or superiority — when it comes to human skill directed by human intelligence will find these pages a rude preliminary shock. Then we learn of the pre-Civil War freemen and their pioneering efforts. And be it said in passing that at least one of the artists illustrated, William Simpson, was capable, judging of what is shown of his work, of as good portraiture as any one in his day. Then comes the "Transition to Freedom" and a detailed discussion of the more wide-spread efforts which followed and which give promise of continuing in America's future.

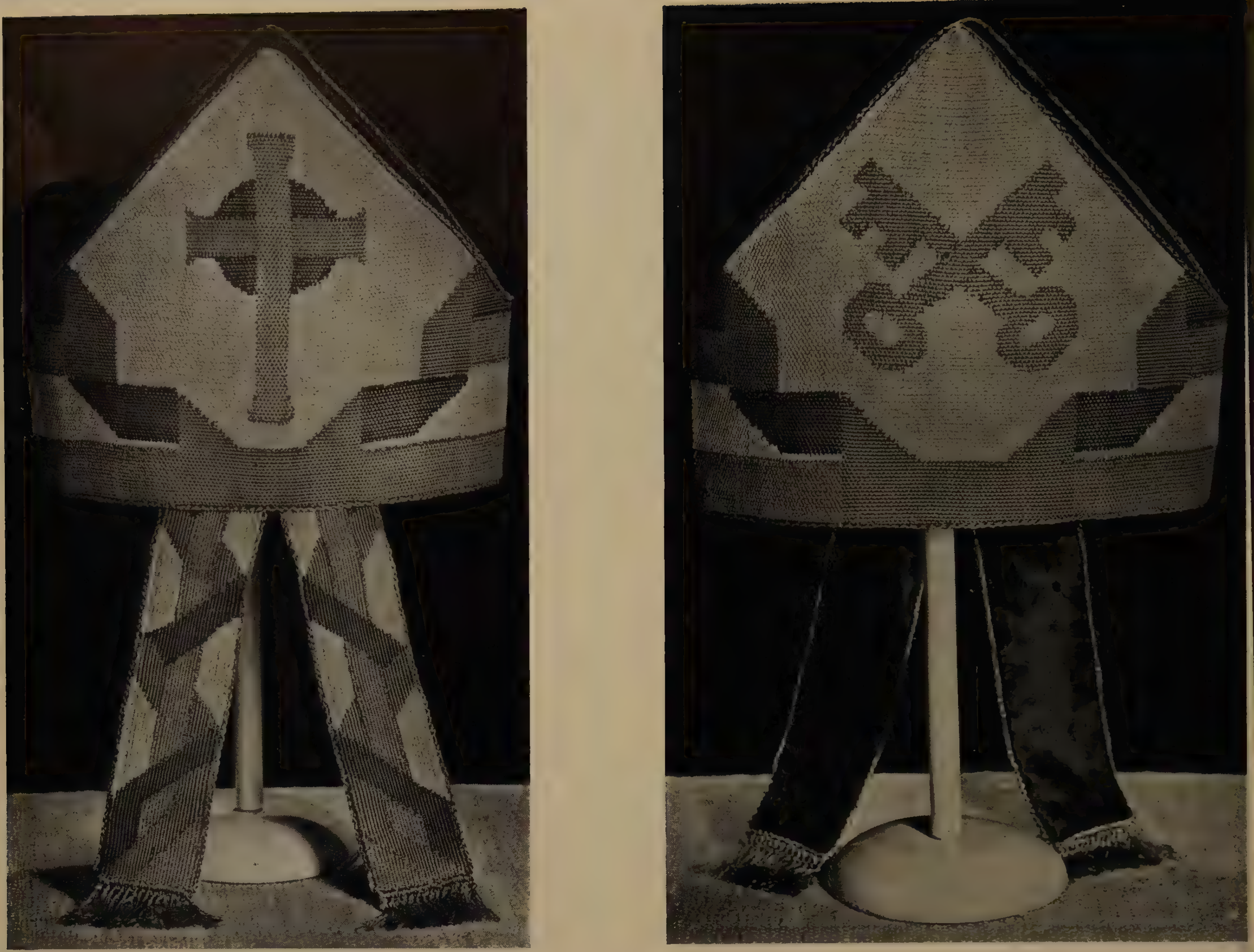
It does not seem to me that any of the work Mr. Porter illustrates is conspicuously above the level of the better work contemporaneous with it; no Negro artist has the stature of an Eakins or a Ryder. And it seems impossible to detect anything which specifically differentiates the art illustrated from that of white American contemporaries. I,

LTAR IN PARISH CHURCH AT HIGH WYCOMBE,
BUCKS, ENGLAND. DESIGNED BY ERIC GILL

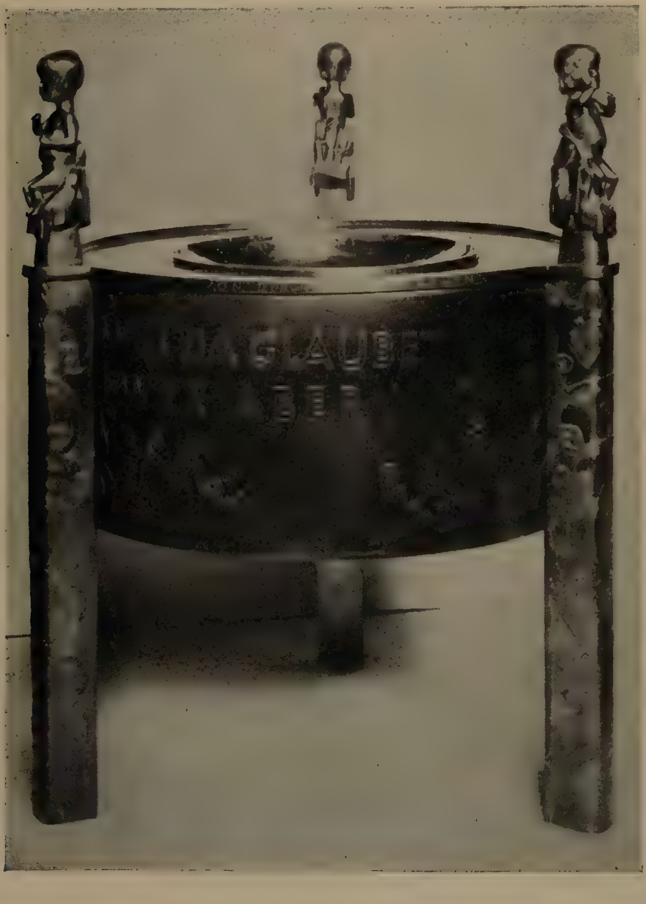


LTAR IN NOVITIATE CHAPEL FOR CHINESE SIS-
ERS AT PINGNAM, PROVINCE OF KWANGSI,
UTH CHINA. THIS ALTAR AND TABERNACLE
RE ENTIRELY OF WOOD, EXCEPT FOR A STEEL
X INSIDE THE TABERNACLE WHICH IS EN-
RELY ENCASED IN WOOD. THE BALDACHINO
OF WOOD, EXCEPT THE PILLARS, WHICH ARE
F BRICK, PLASTERED AND PAINTED. BOTH
LTAR AND BALDACHINO WERE DESIGNED BY
HE PASTOR OF PINGNAM (1936), REVEREND
HOMAS V. KIERNAN, M.M., AND THE WORK WAS
ECUTED BY LOCAL MASONS AND CARPENTERS.
HE COLOR SCHEME IS BLACK AND RED WITH A
SMALL AMOUNT OF GILT





HANDWOVEN MITRE, DESIGNED AND EXECUTED BY LOUISE POLLITZER. IT IS WOVEN ON A FOUR SHAFT, UPRIGHT LOOM CONSTRUCTED BY THE ARTIST FOR THIS KIND OF PICTURE-WEAVING. THE COLORS ARE CRIMSON, YELLOWISH RED AND GOLD ON IVORY BACKGROUND. BETWEEN EACH PATTERN THREAD PASSES A THIN CRIMSON SILK-WEFT NOT VISIBLE IN ITSELF BUT IN THE WHOLE UNITING THE DIFFERENT COLORS WITH A FINE HUE. THE CORDS ARE BOBINED AND THE FRINGES TIED BY HAND OUT OF THE SAME DURABLE TINSEL THAT IS USED IN THE WEAVING



BAPTISMAL FONT OF BRASS AND COPPER IN A BERLIN CHURCH. DESIGNED AND EXECUTED BY WALDEMAR RAEMISCH for one, rejoice that this is so. It proves to the hilt — and naturally, unconsciously — what it is so essential for us to understand — that the American Negro is culturally an American above all, integrated into our way of thinking even more than some recent white immigrant groups. The lack of integration is not, then, on a natural level, but on a level of prejudice and injustice and economic conflict. Of that, white America must learn to be ashamed, and Mr. Porter's book is the sort of testimony which can help to make us aware of our shame.

Harry Lorin Binsse,
*New York, N. Y.*

*STEPS TO PARNASSUS. The Study of Counterpoint. By Johann Joseph Fux. Translated and Edited by Alfred Mann. New York, W. W. Norton. $3.00.*

The famous *Gradus ad Parnassum* by Fux might be called the dogmatic theology of musicians. The work is important both historically and pedagogically. First published in Latin in 1725, it has influenced directly the musical education of two centuries. Bach esteemed it highly; Mozart, the child, received his early training from its pages; Haydn studied it scrupulously and made an abstract of its principles upon which his teaching of Beethoven was based. Bruckner used the abstract made by Beethoven in his training of Brahms. To-day, the principal textbooks in use in serious schools — Jeppesen, Richardsen, Géldague — are derivatives of the *Gradus.* The original, of which Alfred Mann gives us an excellent English translation, will be welcomed by musicians — teachers and students.

Fux lived in a period of reaction. Thirty years after the death of Palestrina, little was left of the high standards of composition which animated the great school of classic polyphony. A new generation of "modernists" had emerged whose reaction against restraint and any form of imposed law is the subject of a few caustic remarks by the author of the *Gradus.* "Composers refuse to be bound by any rules and principles, detesting the very name of school and law like death itself." Fux reacted against reaction by publishing this book. "I shall not be deterred," he writes, "by the most ardent haters of school nor by the corruptness of the times." He considered the study of strict counterpoint as essential to correct musical thinking; not to be considered as a permanent restraint but as a fundamental discipline. "When the student is released from his fetters, he will find, to his joy, that he can write free composition almost as it were at play." Paul Hindemith has written of this book, "Perhaps the craft of composition would really have fallen into a decline . . . if Fux's *Gradus* had not set up a standard of excellence in writing."

The pedagogy of Fux is amazingly modern. He stresses practice rather than theory. Many authors, he remarks, "have left an abundance of works on the theory of music, but on the practice of writing music they have said very little, and this little is not easily understood. . . . Never have they felt the need of inventing a simple method by which the novice can progress gradually, ascending step by step, to obtain mastery in this art." Like the earlier textbook of Morley, *Plaine and Easie Introduction to Musick*, the work is cast in the form of a dialogue between pupil and master, the master, in this case, representing Palestrina. The pupil receives a minimum of theory at first, "action being the test of excellence." The master unfolds the laws as the pupil's errors or his awkwardness in handling a problem require further light. It is good pedagogy and good music. Those who have studied counterpoint already will find a great charm in this little book: the charm that an original produces over a derivative.

The work is divided into three sections dealing respectively with composition in two, three, and four parts. In each section, the teacher deals with the movement of voices: note against note, two notes against one, three and four notes against one, ties or ligatures with the resulting dissonances and their resolution, and, finally, with florid counterpoint. The musical problems and illustrations are practical, the doctrine is clear, and the whole work comes as near as is possible to being "self-teaching." To the pupil, the master, Aloysius-Palestrina, gives this bracing bit of advice: "If you run into difficulties . . . understand that the way to perfection is through hardship. Without an adversary one cannot be victorious, and for the contest one must arm oneself with unflagging zeal, steadfastness, and patience."

An abbot is not more severe in questioning a prospective postulant than the master in examining a student for admission to the vocation of music. Talents and motives are under scrutiny: "You must try to remember whether, even in childhood, you felt a strong natural inclination to this art, and whether you were deeply moved by the beauty of concords." And again: "Perhaps it is the hope of future riches and possessions that induces you to choose this life? In this case, believe me, you must change your mind; not Pluto but Apollo rules Parnassus. Whoever wants riches must seek another path."

The book is well translated, and the editing is done with a competence which adds greatly to the pleasure and instruction of the reader. There is a convenient index, a good bibliography, and notes explaining the translator's use of terms.

Justine Ward
*Washington, D. C.*

## Correspondence

Putnam, Connecticut

To the Editor of Liturgical Arts.

*Dear Sir:*

Permit me to send along a word of appreciation for the policy of presenting illustrations of contemporary art to your readers. It is an eminently practical service, especially to those of us who are unacquainted with or live far from artists and art circles, and thus have little opportunity to view their efforts and ability to glorify God in current terms. Our knowledge of art has come in great part from random lectures and occasional visits to museums in student days; subsequently, from church goods catalogues, and perhaps, from ancient histories of art, unaware as we are of the existence of books on contemporary art, or financially unable to meet the stiff price demanded for such publications — not to mention the paucity of religious subjects illustrated therein. Discussions about contemporary art in clerical circles add little to our knowledge, ending, as they usually do, in condemnation of artists and their art. In all fairness, however, it must be said that everyone wants to have the best in a church. Anything less would be an insult to God. The practical problem of finding a capable living artist and engaging his services is a most difficult one. Quarterly, however, Liturgical Arts arrives with a frontispiece by Lauren Ford, Charlton Fortune, Chagall, Robinson, Charlot, *et al.* Perhaps, as has been my experience, one of us gets enthusiastic about one or the other, makes inquiries and discovers that it is possible to meet the artist in the flesh. He — or she — turns out to be a serious but charming person, willing to discuss his handiwork, problems, hopes, and efforts to express any idea that can be understood by the men and women in the pews, and who welcomes suggestions and observations. These artists seem eager to place at the disposal of their fellow-man their God-given talents. One leaves with a deeper feeling and understanding of the artist and his work. There comes to mind the comment made in the course of just such a discussion with an artist of recognized merit — that he derived incomparably greater satisfaction from a piece of work placed in a church than in a museum.

In the past, it seems, the Church influenced art and artists by giving them work. They, in turn, helped the Church through their art. It seems to me that close coöperation between the two to-day would result in mutual advantage. Your effort to bring this about, by presenting to your readers established contemporary artists, is highly commendable and most gratifying. May we have more of it.

Yours truly,
The Reverend J. Wodarski

New York, N. Y.

To the Editor of Liturgical Arts.

*Dear Sir:*

I wish to congratulate you for the wonderful lithograph by Jean Charlot which appeared to me like a ray of sunshine in the last issue of Liturgical Arts. In publishing it as a frontispiece in a magazine which has already done much for religious art, you do justice to a great artist whom I have the pleasure to know and who honors me with his friendship.

Jean Charlot is French, and everyone knows that the ten fingers of a Frenchman cannot easily be replaced nor, as everyone agrees, the treasures of imagination, beauty, and faith which can be extracted from our old Christian soil. But it was in Mexico that the vocation of Charlot gained in strength and that his talent reached its full development. In Mexico, where, in the midst of one of the oldest civilizations on earth, Mayan art revealed its splendor to this artist. Henceforth, Mexico will inspire all of Charlot's work, already considerable and too little known. It is in the United States that Charlot has established his residence and he now lives in the peace of the State University at Athens, Georgia, where he is a member of the staff of the art department. Here, with his wife and children, he teaches his pupils and proceeds with his own work.

What I love in Charlot's work is that his painting speaks to the eye; not only the eye that looks absent-mindedly through the window and registers whatever is shown it, but to the organ of sight, to the eye in its fulness, which searches and dissects everything it sees. It is painting which attempts to solve all problems from the angle of vision. Charlot's work is massive and powerfully constructed. He does not paint merely on the flat or square surface of a canvas, but on four dimensions and as on a sphere, of which Raphael said that it was the most beautiful volume in the world and the very image of perfection. Everything comes out in sharp angles and, to the Italian perspective, Charlot often prefers Cézanne's, where lines meet in the foreground and not in the background. It is volume and space which are brought out by Charlot. In that sense, his paintings are related to those of the cubists and, through them, to the great school of the primitives.

Jean Charlot paints essentially in a fresco manner, and he has infused new life in the bloodstream of religious art. He escapes the conventional practices of academic discipline where so many have tried to emprison, not always without success, unfortunately, Christian inspiration and emotion. In a century where life has been altogether transformed by industry and invention, some would like the Church to confine herself, in artistic manifestations, to the teaching of the gothic and renaissance periods. While truth never grows old, many would like to have her live in old-fashioned surroundings and be decked in the rags of the past. In art, as in everything else, what matters, once wrote Paul Claudel, is to venture, what matters is to go forward, what matters is to believe in God.

And that is why a French painter of my acquaintance once told me — as a joke, of course — that he wished all French cathedrals were destroyed so that the country could be transformed into a huge workshop where new generations of artists would roll up their sleeves and work to rebuild under no other influence but that of their time, their surroundings, their temperament. In expressing this desire, little did my friend know that the war would so completely provide the answer.

Jean Charlot belongs to the school of those who know their business and who, knowing it, try to create, to invent new forms, rather than copy nature slavishly. Artists of this type want to give body to a work which would have an existence in itself and be independent of all that it borrowed from nature around it. The important thing is that the picture be there, sufficient in itself. No matter if such and such a personage lacks a big toe, or if in the Nativity — which is the subject of this letter — such and such anatomical detail is not scrupulously recorded. What matters is composition, imagination, color, movement, and everything that contributes to the very existence of the work and assures it perfect autonomy.

The Catholic Church, custodian of the truth, need not feel bound by tradition. She must move forward and not hesitate to undertake the boldest enterprises. The cathedrals, in their time, were not only outside of all then known aesthetic laws, but those of equilibrium as well. We must to-day forget the past and we must work with our time, utilize our own materials, our own discoveries. And we must listen to our artists, among whom Jean Charlot occupies a place of honor.

Yours truly,
Pierre Claudel

Athens, Georgia

To the Editor of Liturgical Arts:

*Dear Sir:*

You write me that many readers disliked my frontispiece, and to please tell them why I did it "ugly." It is an embarrassing question that should not be asked, or would you ask a father why he made his children ugly? Whatever they are to the outside world, children multiply in flesh and mind the idiosyncrasies of their begetter and thus seem beautiful to him. I coo and bill over my maligned frontispiece with as much conviction as a father toad cooing and billing over his toadies. Indeed the whole outer world and the outer world's children seem somewhat deformed to me.

What you ask of me is to fly out of my skin, as Georgia witches are wont to do, and from this outer vantage point give your readers an unbiased analysis of what makes me and mine tick.

Some of your friends, as quoted by you, find that in my opus Mary is not "as beautiful as they dream her to be." Beautiful is a term so debased to-day as to require further elucidation. Much pietistic literature, many pious images give of our Lady a version not unrelated to the professional beauty of gown-models and bathing beauties. I despise such achievements whole-heartedly, and indulge a creeping belief that unknown to them the musings of devout people in front of such images are not wholly devoid of what gives savor to the musings of more rowdy gents in front of pin-up girls and Petty *femmes*.

The beauty of our Lady was and is wholly devoid of what America bluntly terms "sex-appeal" and thus is not for us sinners to apprehend. When our Lady appeared at Pontmain to small children and babes-in-arms exclusively, it was certainly no ill-will of hers that denied her sight to the good curate and his well-meaning parishioners, but rather the touch of sin that soiled their make-up. Mary's appearance that soothed and edified babes would have seemed to grownups that were not saints "fearful as an army arrayed for battle."

If an artist received the miraculous gift of reproducing our Lady as she is, it would be accompanied no doubt by a corresponding gift of prudence to stop him from ever flaunting his foolhardy accomplishment. In my "Nativity" the sketchiness of Mary's features is the only decent kind of homage that I know how to pay to her matchless beauty.

What line and color may portray without trespassing on forbidden ground are the trails along which the painter's devotion carries him, the mental and spiritual climate of his prayer with the brush. The more individual this delineation of one man's devotion, the stranger to the many perhaps, but also the more edifying for a group of people with like affinity.

In my case, my work is much concerned with Indian Mexico. At birth and throughout life and in death, Aztecs hug the earth with an intensity of comprehension unmatched by that of people who sit on chairs and not on the ground, sleep in beds and not on mats. This peculiar chumming with earth crept into this Nativity scene: all three members of the holy family stoop close to the ground to form a low-lying shape that people familiar with Indian mounds and Aztec pyramids may readily recognize. What could be a mere compositional device has also moral meaning. These attitudes rejoin beyond centuries and continents the Italian "Madonnas of Humility" that squat on the bare earth, for example Masaccio's in the National Gallery at Washington. Perhaps because a Madonna of Humility par excellence, this Italian Mary looks and acts like a Mexican Indian mother as she gravely fondles the Divine Papoose.

Besides racial considerations, style comes into play; that is the ingredient that differentiates art from nature. In his wonderful picture "A Joust Between Carnival and Lent" Breughel touches other matters besides Church and kitchen, presents unwittingly a summary of the history of style. The lanky tribe that pelts its foes with boiled leeks and salted herrings could stand for the masters that elongate the verticals — Byzantines, Greco, Gill. The fat folk that repulse the attack with cannon balls made of capons and fatted geese are the cartoon equivalent of the masters of spherical bulk — Giotto, Raphael, Rubens. The only type lacking is one of which Breughel had no concept, the photographic artist that despises all styles. Nowadays Barclay Street art steers joylessly its naturalistic course away from both thinness and fatness. It reminds one of the case of a mental patient that divided womanhood in two types: the broad ones, too animal to be wooed, the lean ones, too ethereal to be desired. Psychoanalysts rescued him from suicide.

My frontispiece is in kinship with the low and wide figures that Breughel's revellers stand for. The few people who are nowadays both conscious of style and concerned with liturgical arts favor rather the "lenten" tradition, the Eric Gill type of saints, underfed and oblivious of the pull of gravity. Because this bony art hovers much higher than do realistic plaster saints, its exponents are prone to claim that all saints in Heaven *do* watch their weight, and fulminate interdicts against other types of art. If true, us fat ones would be left in outer darkness — not only Charlot, but Giotto whose forms are as pregnant with grace as they seem pregnant with child, and Raphael who rounds breasts bursting with peasant milk, and Rubens whose painted mess of bosoms and hocks is a fearless tableau of the gifts of God.

May these lines allay some of the suspicion with which your thin friends view my work.

Yours truly,
JEAN CHARLOT.

BURLINGTON, VERMONT

To the Editor of LITURGICAL ARTS:

*Dear Sir:*

It is with fear and trembling that I write you about Father Reinhold's criticism of Saint Mark's Church in the November number of LITURGICAL ARTS. One hesitates to call into question anything said by a man who has such a thorough understanding of the liturgical mind of the Church. However he offered two remarks, one concerning the plan of Saint Mark's and the other concerning its furnishings, which would seem to call for a comment from me; not in the sense of a "*homo volens sese justificare*," but rather in the interest of truth, and in the hope that such frank criticisms as his, and, I hope, such equally frank answers as my own may lead to a better understanding by all interested of this very contemporary movement on the part of liturgists, artist and architects alike, toward a more personal participation of the faithful in the liturgical functions of the Church, of which the mass is the most important.

To begin with Father Reinhold's second point, which has to do with the use of antependia, may I say that I am in agreement with him. It has never been our intention not to use them; but as is the case with many other small items not of necessity and not an integral part of the church structure, their acquisition has been put off until our budget would permit their purchase. So we are getting along with temporary cruets, sanctuary bell, baptismal font — though we built the baptistry — and the interior statues for the shrines of Mary and Joseph. It is our intention to have antependia which will be used at least during the celebration of the sacred mysteries.

Father Reinhold's first remark concerning the plan of the church calls for greater discussion, even more than can be given in a letter of this sort, because it goes to the very root of this whole question of the mass, the people, and the structure. He says in part: "since it is his [my] intention to have his 'parish family' in front of him, I think the splitting up of the congregation into three equally large parts, only one third being his straight *vis-à-vis*, is something which is not quite consistent with his first principles."

Now if Father Reinhold means that my first principles are to have my parish family in front of me for the celebration of the mass, then he has assumed something which is contrary to fact. From the "pastoral-theological" point of view, I have never thought of those offering mass with me as being in front of me, but rather gathered round me; much the same as a group of students might gather round the lecture table to watch their professor in chemistry perform an experiment. That is, in designing Saint Mark's all our thinking was concentric with the altar at the centre. In our minds we went out to our plot of land, selected the spot where we wanted our altar to stand, designed it and erected it. Visualizing the parishioners attending the sacrifice there in the woods, we realized that if they were free to circulate about, they would have the tendency to gather round the altar, some opposite the celebrant and others grouped at each end; but of course, as Father Reinhold suggests, none would be behind him where nothing could be seen. Only then did we consider the structural problem of raising the walls and roof to protect those present from the elements. The structure could just as well have been square, rectangular, circular, hexangular, or any other shape, provided the people could gather round the altar. This, to us, seemed fundamental. The shape of the structure is not very important; and we chose the one we did because it seemed dictated by the plot plan, the surrounding properties and our own budgetary restrictions. In our planning we first approached the problem of the altar, then that of the congregation and only last, that of the structure itself.

Any floor plan dictated primarily by the idea of the parish family around its pastor in this most parochial function of their offering together the sacrifice of the mass affords the best possible opportunity for the faithful to be present, not just physically, as is the case in the basilica-type church, but "visually," if I may use this word for the want of a better one. In our long narrow churches, about two thirds of the congregation never *see* the mass; and so it matters very little whether the celebrant faces them or not. Now a solution such as Saint Mark's brings about a much greater visual-presence of the congregation. The church seats 480 people, yet no person is more than ten pews distant from the altar of sacrifice. Had we built it in the traditional manner, those in the rear pew would have been thirty pews away, and their visual-presence would have been nil. Again I submit that this visual-presence is of fundamental importance in the participation of the laity in the mass. My criticism of the church done by Barry Byrne in Pierre, South Dakota is: (1) A study of the floor plan gives the impression of confusion, with people tucked in here and there, as it were, in order to get them all in. (2) It is a hesitant step in the direction of what we did in Saint Mark's in one stroke. (3) The best way to increase its seating capacity would be to add a third, fourth, or fifth section, which would be an approximation of our own solution, rather than to increase the length of the church.

What we wanted to do was to pick up the mass and hurl it into the very midst of our congregation; we wanted it to have the force of a bomb exploding — which is what the mass has. That is best achieved by pulling it out of its seclusion at the far end of a deep sanctuary at the far end of a long church and dropping it down among the people who are offering it.

Saint Mark's is our inadequate gesture in that direction, and our weak protest against the *status quo*.

Permission was recently granted to offer mass *versus populum* one Sunday a month for a year. At the end of that time a survey will be made to find out what the parishioners think of it. Its continuation will depend largely on the result of that survey.

Yours truly,
William A. Tennien,
*Pastor, Saint Mark's Church.*

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Rumson, New Jersey

To the Editor of Liturgical Arts.

*Dear Sir:*

Terminology is a subject too often neglected, many of us having a tendency to eschew using the precise and proper name for things. This may be accounted for, to a degree, by the fact that we are continually confronted with the exaggerated descriptions of present-day advertising, which resort to gross inaccuracies; also there is the irresistible tendency to find a nickname for everything — the dancers are jitterbugs, motion pictures are generally known as the movies, father is affectionately referred to as the old man. . . .

Whatever the reason there is a flagrant misuse of a term that has crept into the vocabulary of the liturgical arts and which deserves attention. I refer to the habit of alluding to an altar as a *liturgical* altar, or a tabernacle as a *liturgical* tabernacle. On several occasions this magazine has published carefully illustrated articles showing the correct construction, arrangement, and appointments for altars. The prescribed regulations are very clear, so if any pains are taken to study the matter, it is quite easy to design an altar following liturgical requirements. Such an altar may very properly be said to be liturgically correct. Whether it is a well designed altar from an aesthetic point of view is something quite different. Into this phase of the design enters the question of proportion, materials used, color, good craftsmanship, etc. Fortunately to-day there are innumerable well designed altars in use that are *liturgically* correct.

What seems to have happened is this: The "Church Goods Houses," sensing the demand for proper arrangements, i.e., a simple altar table, free-standing tabernacle, with crucifix and candlesticks arranged along the rear edge of the mensa, have added to their catalogues several new "numbers" styled "liturgical altars." The same is true of tabernacles. Not only are these items displayed with the appellation "liturgical" in the sales literature, but the common parlance amongst the sales representatives includes, *liturgical* altars, *liturgical* tabernacles, etc. In an endeavor to impress the prospective customer with the propriety of their merchandise, the salesmen use terms and make statements that are inaccurate to say the least, and therefore confusing. Actually there is no such thing as a non-liturgical altar. Any altar, by virtue of its sacred function, is liturgical. The elements which designate it as being correct are easily distinguishable, but even the most blatant neglect of fundamental requirements fails to rob an altar of its liturgical quality. The sort of thing referred to is unfortunate because, when carefully studied, the regulations concerning liturgical usage are a most logical, lucid set of laws. The instructions are such as might be given by the director of a pageant or a playwright to insure a carefully executed interpretation of a great drama. To omit any part of them is to be neglectful, to add anything further is apt to be a good example of "How to gild the lily."

Another instance of the misuse of the term "liturgical" comes to mind. Recently an architect of my acquaintance was interested in selecting a composition tile flooring for a chapel nearing completion. A representative of the flooring company met with the owner and the architect to present samples. The architect protested that the color range was not very full, whereupon the salesman stated that his company restricted their use of colored tile to the "liturgical" colors. This, he stated with a great air of finality, was in accordance with the prescribed regulations. This, of course, is nonsense. The only logical restrictions regarding floor designs are very simple ones; namely, that sacred symbols are not to be walked upon and that the material used be suited to its purpose.

Yours truly,
Joseph S. Shanley

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## OUR LADY OF COMPASSION

*Theodore Brenson has studied painting in Paris, architecture and ancient fresco techniques in Italy, and held classes in Paris, London, and Rome. He decorated in al fresco the town hall at Poissy, and other buildings in England. Amongst the various museums and galleries where Theodore Brenson's work was exhibited are the Petit Palais and the Bibliothèque Nationale in Paris, and the Tate Gallery in London. His work was acquired by the Contemporary Art Society (British Museum), the French State, the Library of Congress, the New York Public Library, the Carnegie Institute, and many other public and private collections. Theodore Brenson is a member of the Society of American Etchers and the College Art Association of America.*

*Of Theodore Brenson's talents as etcher and painter, the late Henri Focillon of the Collège de France, Professor of the History of Art at Yale University, in the* Print Collector's Quarterly, *February, 1942, stated: "Theodore Brenson, 'painter-etcher,' according to the expression used formerly by connoisseurs of prints, has come to us in the United States with gifts which are peculiarly his. What he brings to us from Europe, what the French loved especially in him, is the quality of sensitiveness, the art of perceiving in the outward semblance of the world and in living beings, those fugitive moments, those fleeting enchantments, which correspond to profound realities. . . . A true painter, he investigates every technique which might become a language for him. Like all true artists, he is never tired of probing his material in order to bring forth new truths. He has discovered a process in fresco which preserves the grandeur of monumental forms in the poetry of its execution and the precious quality of its surfaces. He adapted it to the decoration of interiors in a manner at once broad and intimate. Thus opposites are united: that is, perhaps, an essential element in the charm of every real work of art. Oil, gouache, wash-drawing are equally his means of expressing life, of grasping it with a touch apparently casual, but which suggests and fixes the fundamental qualities. It seems effortless, but it is the result of consummate skill. The instinct of the poet is undergirded by a technical mastery."*

*During the past year, Mr. Brenson has been Visiting Professor and Acting Head of the Department of Art at the College of Wooster, Wooster, Ohio.*

Brenson